MUSIC - UNIVERSITY OF TORONTO
31761 05182 571 9

M
2023
B12
S.140
1901
c.1

MUSI

Digitized by the Internet Archive
in 2026 with funding from
University of Toronto

https://archive.org/details/31761051825719

Zion Choir B

PURCELL

George A Smale

NOVELLO'S ORIGINAL OCTAVO EDITION

HAYDN BEETHOVEN MOZART

ELGAR MENDELSSOHN BRAHMS

J. S. BACH

2

SLEEPERS, WAKE!

34 Copies

Organist No 1

LONDON NOVELLO & Co. LTD.

BACH HANDEL

M
2023
312
S. 140
1901
c. 1
MUSI

UNIVERSITY OF TORONTO

Presented to the

FACULTY OF MUSIC LIBRARY

by

George A. Smale

NOVELLO'S ORIGINAL OCTAVO EDITION

SLEEPERS, WAKE!

(WACHET AUF, RUFT UNS DIE STIMME)

CANTATA

FOR SOPRANO, TENOR, AND BASS SOLI, CHORUS AND ORCHESTRA

FOUNDED ON PHILIPP NICOLAI'S HYMN

"WACHET AUF, RUFT UNS DIE STIMME"

BY

J. S. BACH

(CANTATA NO. 140)

THE PIANOFORTE ACCOMPANIMENT ARRANGED BY

EBENEZER PROUT

THE ENGLISH TRANSLATION BY

MISS G. E. TROUTBECK

5s. 0d.

LONDON: NOVELLO AND COMPANY, LIMITED.

Copyright, 1901, by Novello and Company, Limited

MADE IN ENGLAND

CANTATA No. 140

NO.			PAGE
1.	CHORUS	Sleepers wake ! for night is flying	1
2.	RECIT. (*Tenor*) ...	He comes, the Bridegroom comes	18
3.	AIR (*Duet for Soprano and Bass*)	I seek Thee, my Life	19
4.	CHORALE (*Tenors*)	Zion hears...	29
5.	RECIT. (*Bass*) ...	Come, enter in with me	34
6.	AIR (*Duet for Soprano and Bass*)	My friend is mine...	35
7.	CHORALE	Glory now to Thee	43

ORIGINAL SCORE

1. Strings, 2 Oboes, Taille*, Horn, Continuo
2. Continuo
3. Violino piccolo, Continuo
4. Violins I., II., Viola (*Unis.*), Continuo
5. Strings, Continuo
6. Oboe, Continuo
7. Strings, 2 Oboes, Taille, Horn, Continuo

* *Taille* = the tenor voice of a family of instruments, in this case the *Oboe da Caccia*, or modern *English Horn*.

The Horn is used only in unison with the Sopranos, and may be omitted.

The Violino piccolo solo is played on the ordinary Violin.

UNIVERSITY OF TORONTO
FACULTY OF MUSIC
LIBRARY
74070

LIBRARY
APR 26 1995
UNIVERSITY OF TORONTO

PREFATORY NOTE.

THE present work, one of the finest of the one hundred and ninety Church Cantatas of Bach which are in existence, was composed during his residence in Leipzig. It was written for the twenty-seventh Sunday after Trinity; and as this Sunday occurs only when Easter falls unusually early, it is known that the work must date either from 1731 or from 1742. Spitta pronounces in favour of the earlier year: the late William Rust, in the preface to the Bach Society's edition of the score, shows good reason for believing that it was not written till 1742.

The Cantata is scored for strings, two oboes, *taille* (*i.e.*, an alto oboe, of the same pitch as the modern *cor anglaise*), and organ. There are also among the original orchestral parts, which are preserved in the Thomas-Schule at Leipzig, parts for bassoon, which doubles the bass throughout, and for a horn, which plays the choral in the first and last numbers, in unison with the soprano chorus.

The "Continuo" part is fully figured throughout, and has been of much assistance to the Editor in arranging the accompaniment, especially in the two duets, in which the orchestral instruments have only the outer parts of the harmony. It is impossible to say exactly in which positions Bach himself filled up the harmonies on the organ, his figuring has been closely followed in this arrangement, in which, of course, the orchestral parts are also included. Had the Editor been writing a separate organ part, he would in many passages have taken a different position for the harmony. This could not be done in the present vocal score without obscuring too much the progression of Bach's instrumental parts.

The Cantata was first published, in full score, in the first part of Winterfield's *Evangelische Kirchengesänge* (Leipzig, 1847).

EBENEZER PROUT.

LONDON, *March*, 1901.

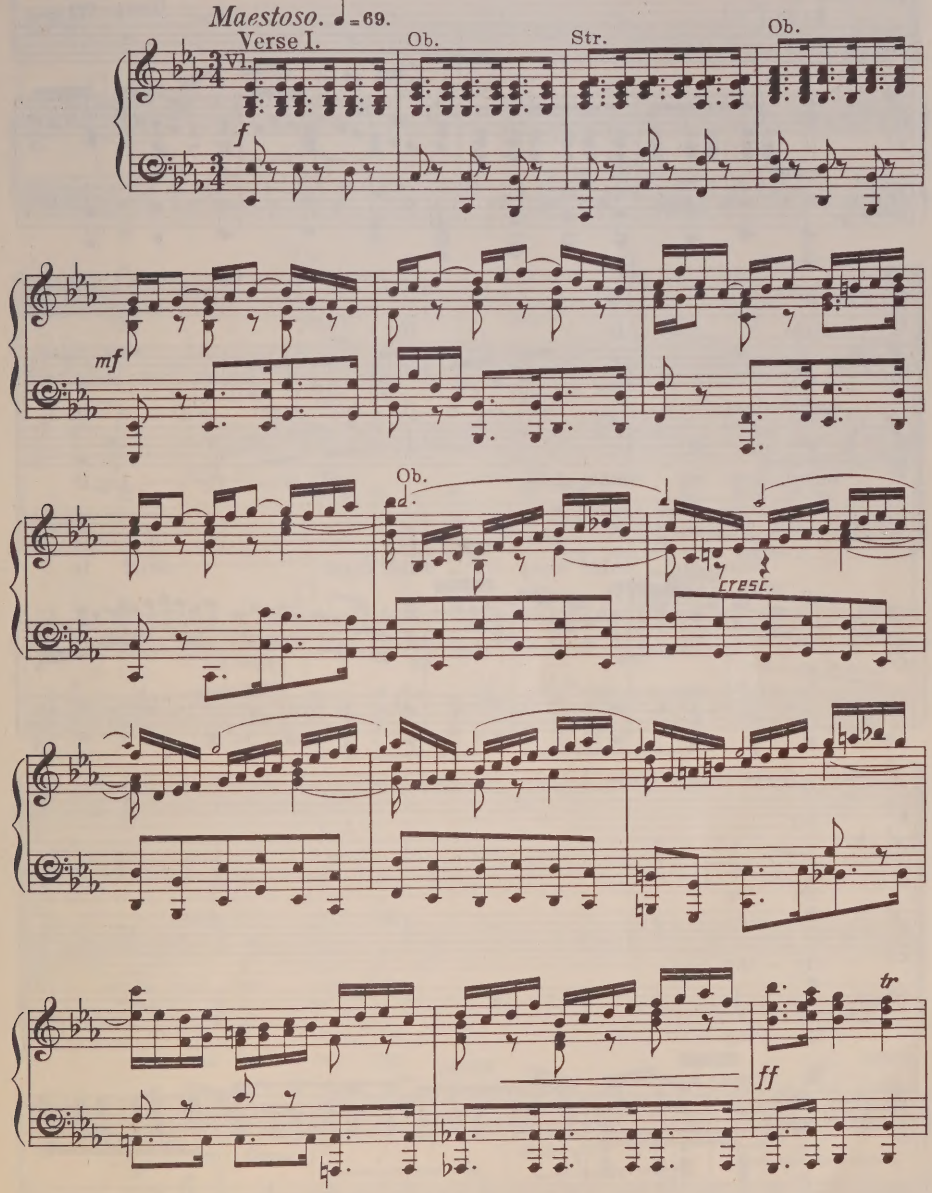
SLEEPERS WAKE! FOR NIGHT IS FLYING

CANTATA

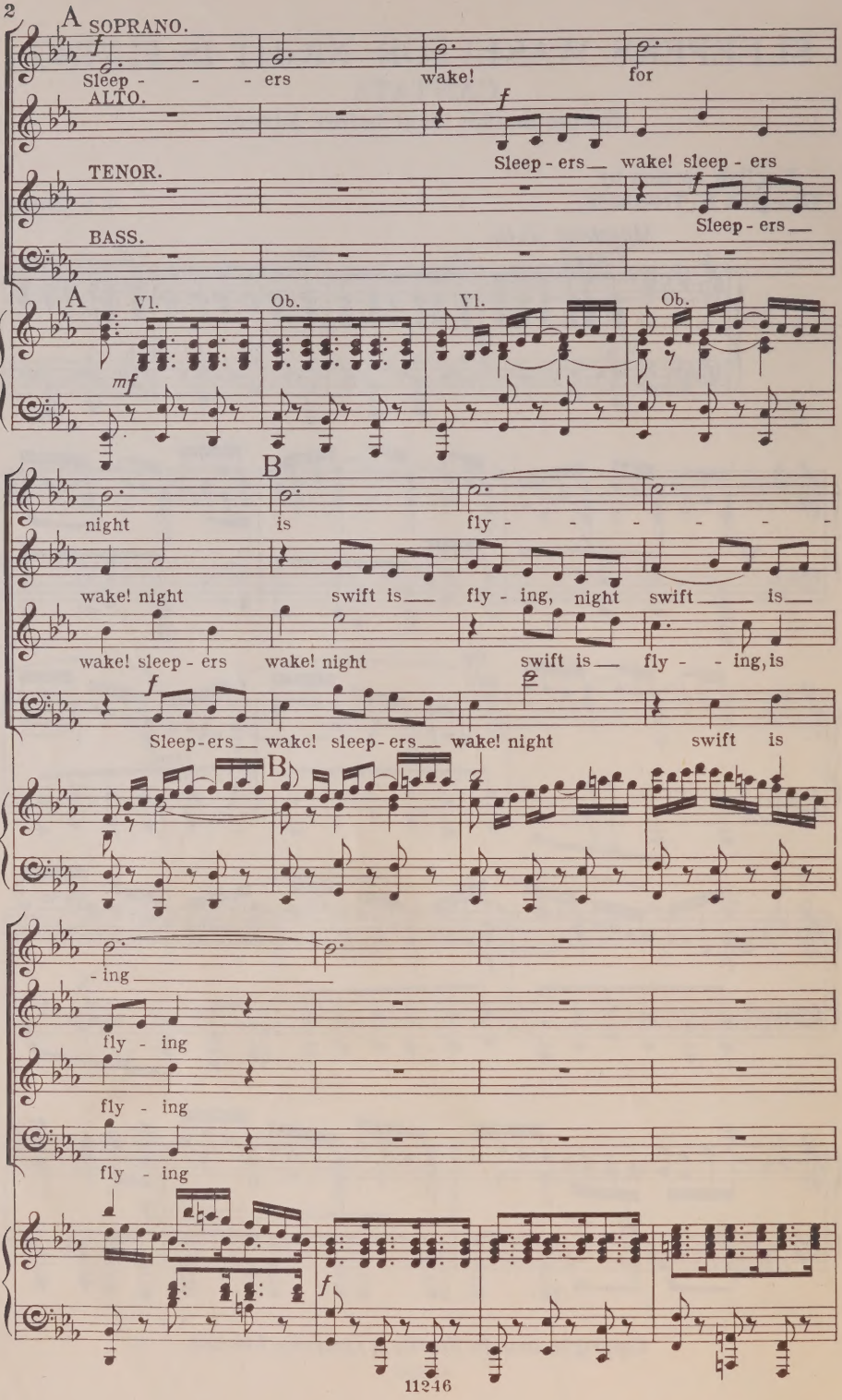
for the Sunday next before Advent.

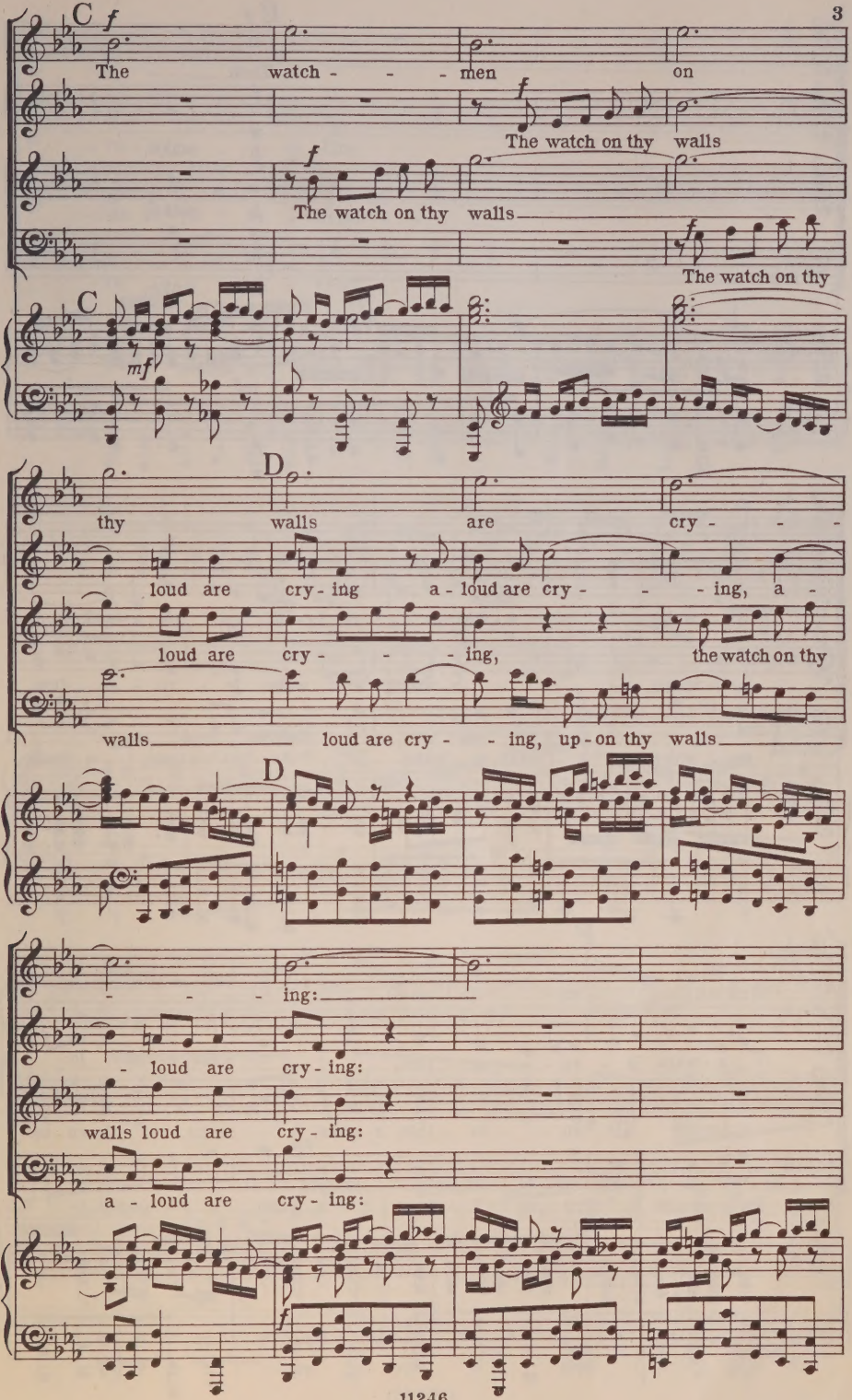
English version by
Georgina E. Troutbeck.

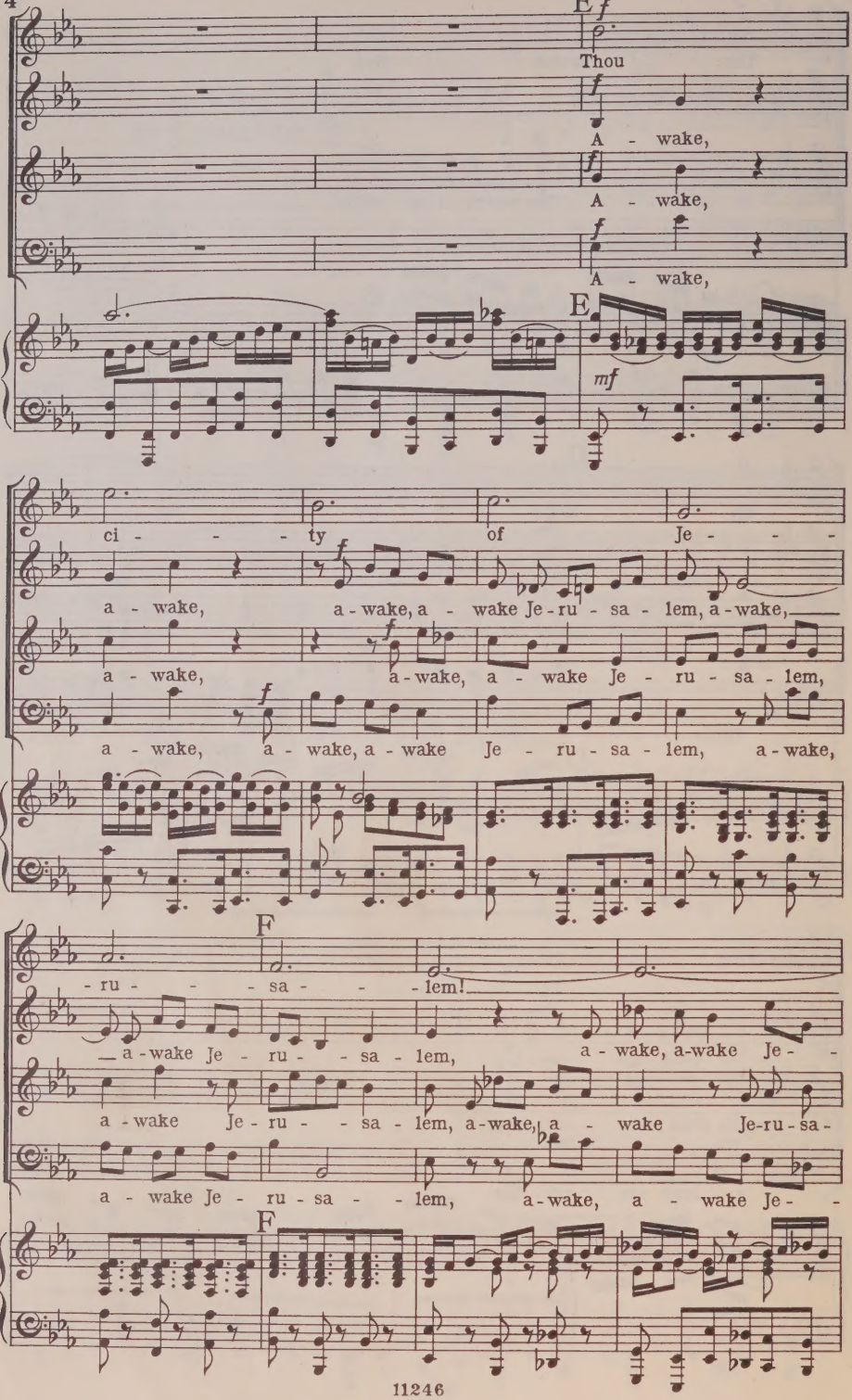
J. S. Bach.

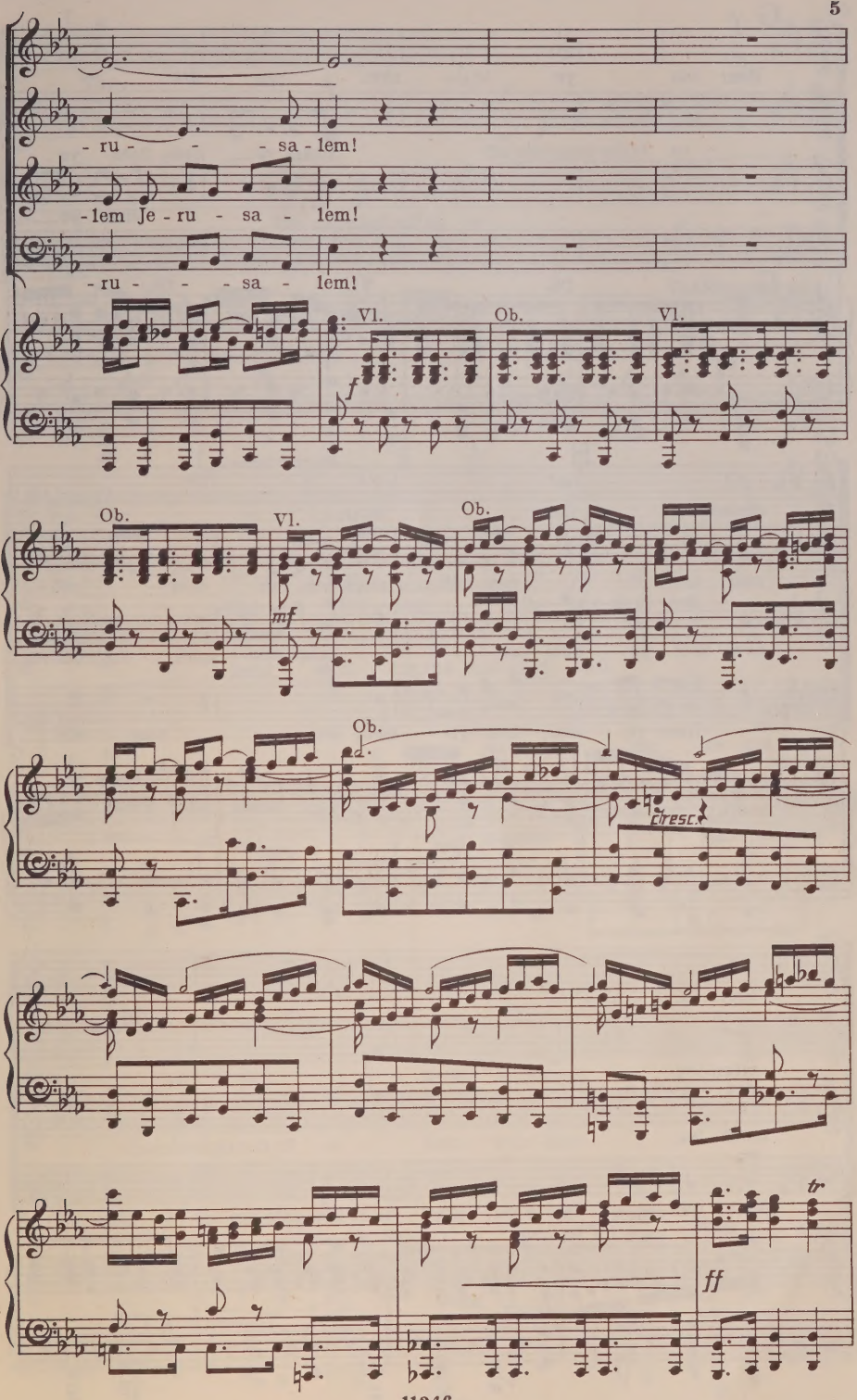


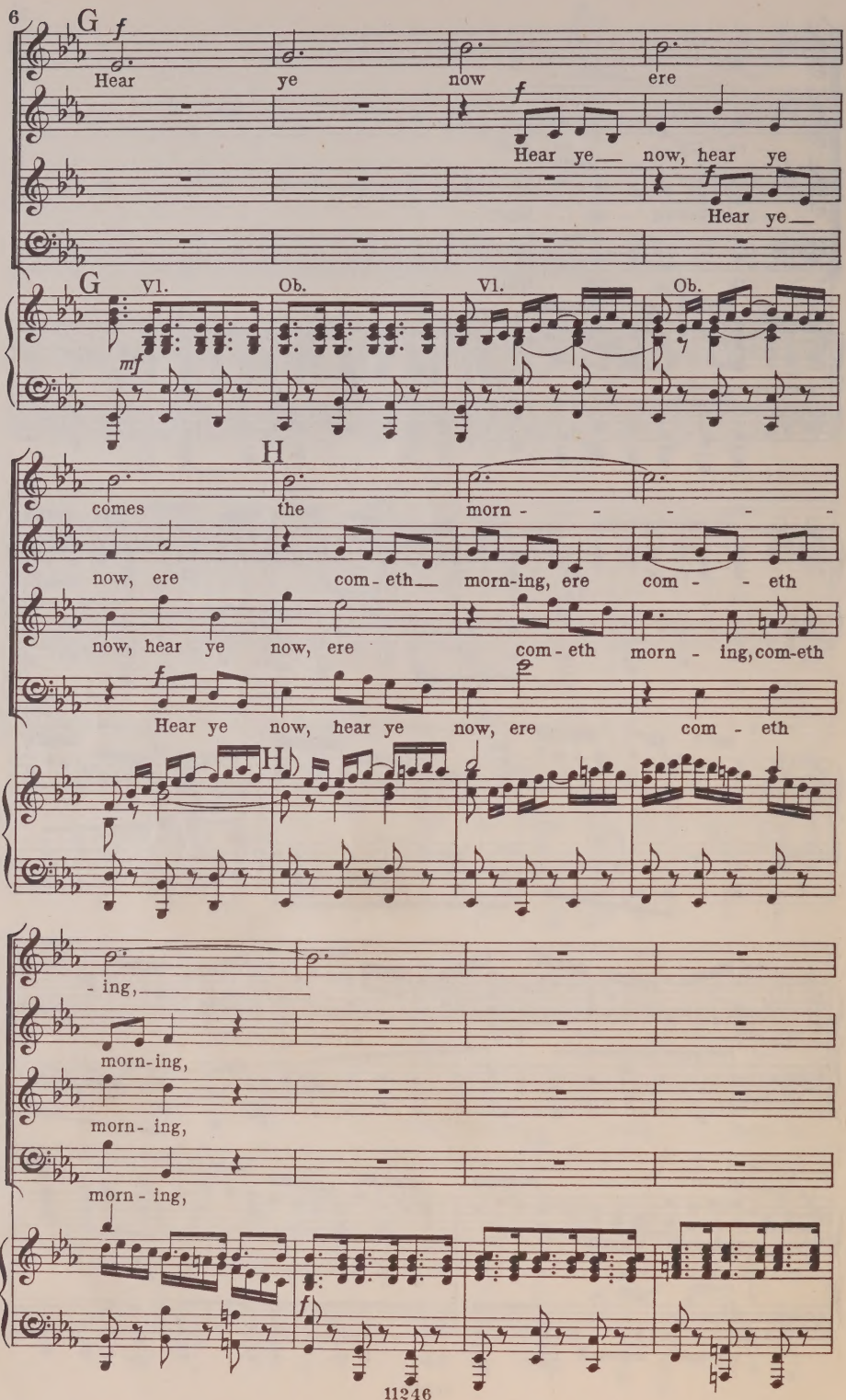
Copyright, 1901, by Novello & Company, Limited.

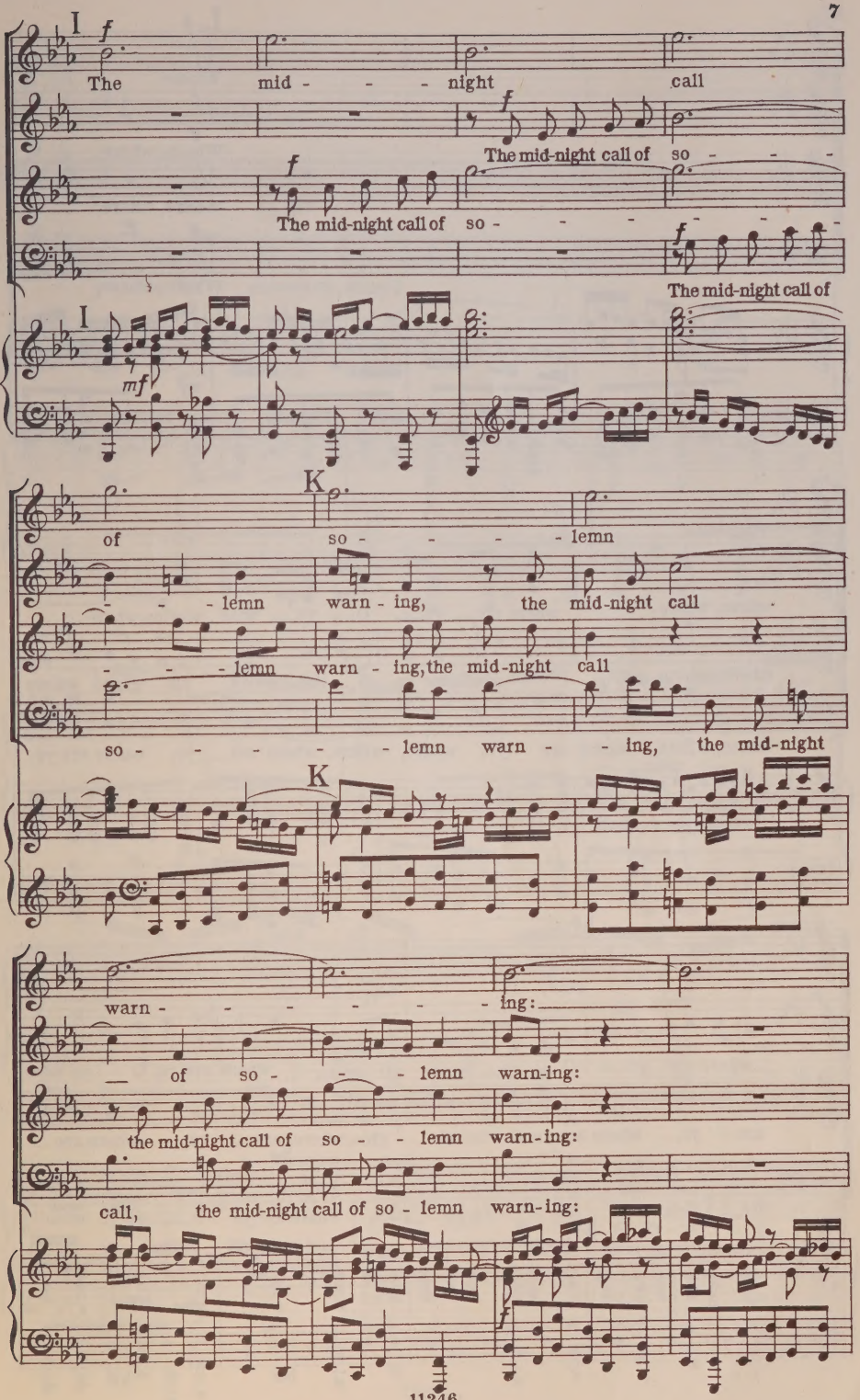

A
SOPRANO.
ALTO.
TENOR.
BASS.
Sleep - - - ers
wake!
for
Sleep - ers wake! sleep - ers
Sleep - ers
A
Vl.
Ob.
Vl.
Ob.
B
night
is
fly - - - - - - -
wake! night
swift is fly - ing, night swift is
wake! sleep - ers
wake! night
swift is fly - - ing, is
Sleep - ers wake! sleep - ers wake! night
swift is
B
- ing
fly - ing
fly - ing
fly - ing

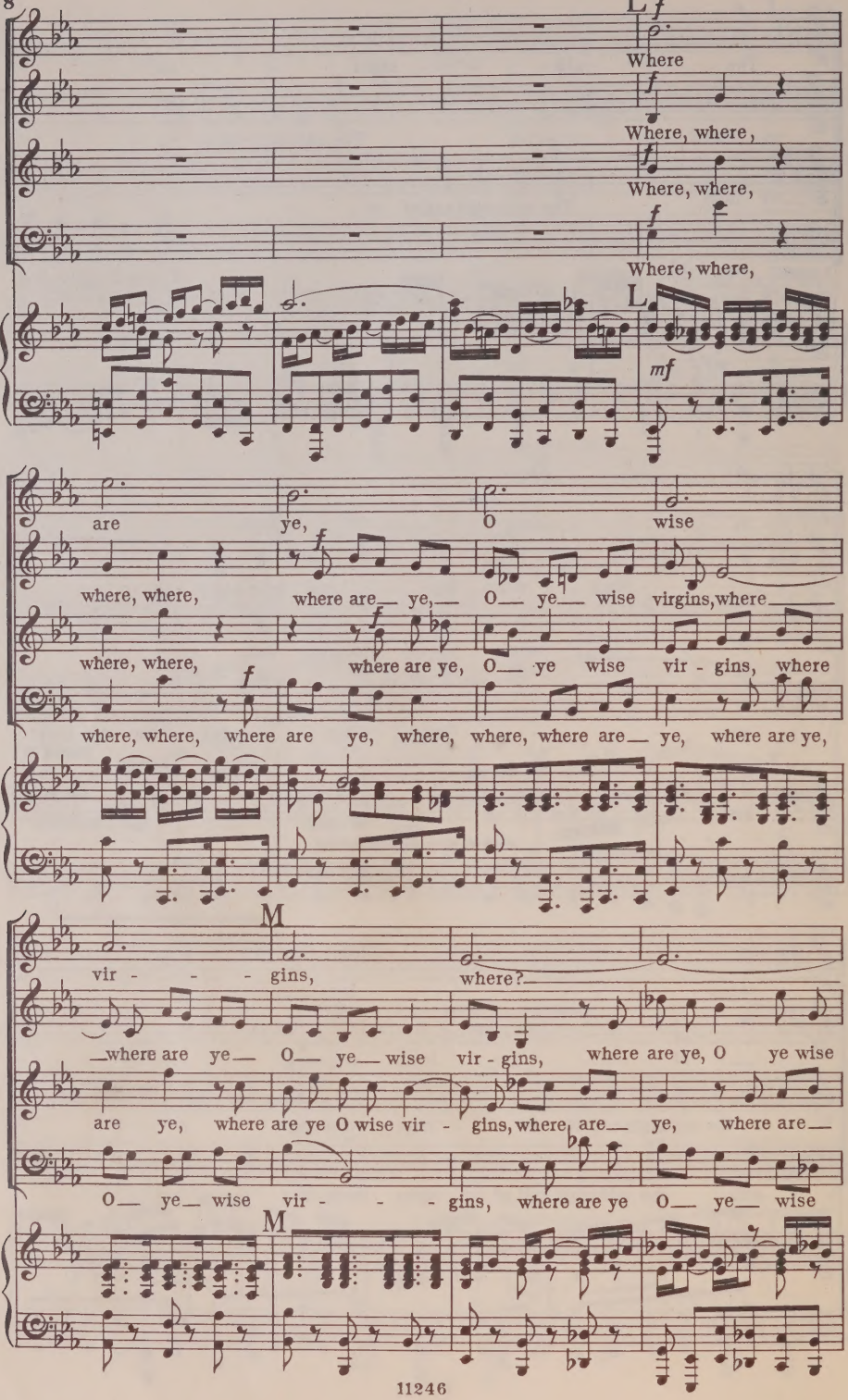

C
f
The watch - - - men on
f
The watch on thy walls
f
The watch on thy walls
f
The watch on thy
C
mf
D
thy walls are cry - - -
loud are cry - ing a - loud are cry - - - ing, a -
loud are cry - - - ing, the watch on thy
walls loud are cry - - ing, up - on thy walls
D
- - - ing:
- loud are cry - ing:
walls loud are cry - ing:
a - loud are cry - ing:
f

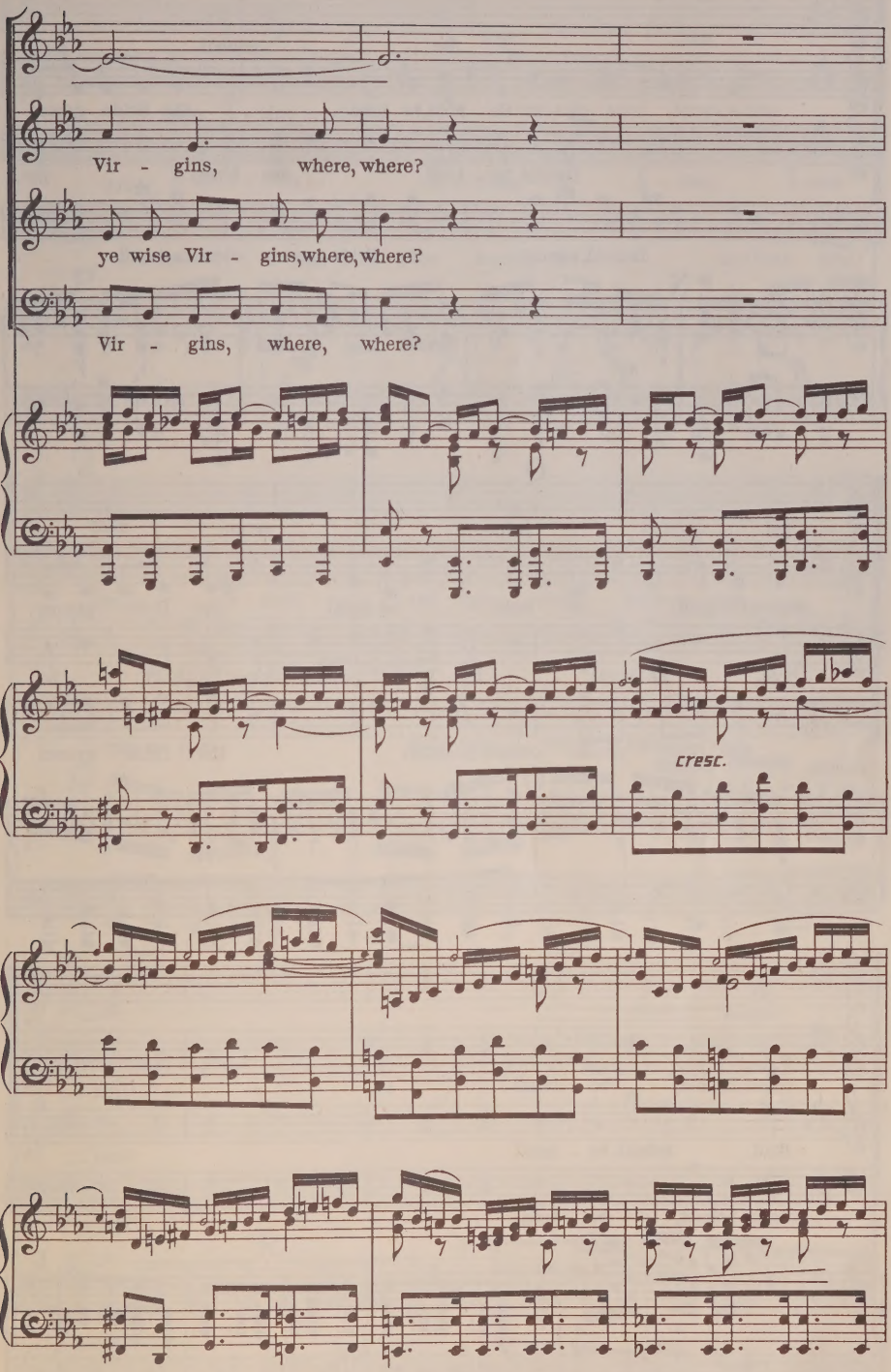

E
f
Thou
A - wake,
A - wake,
A - wake,
E
mf
ci - - - ty of Je - - - -
a - wake, a - wake, a - wake Je - ru - sa - lem, a - wake,
a - wake, a - wake, a - wake Je - ru - sa - lem,
a - wake, a - wake, a - wake Je - ru - sa - lem, a - wake,
F
- ru - - - sa - - - lem!
— a - wake Je - ru - - sa - lem, a - wake, a - wake Je - -
a - wake Je - ru - - sa - lem, a - wake, a - wake Je - ru - sa -
a - wake Je - ru - sa - - lem, a - wake, a - wake Je - -
F

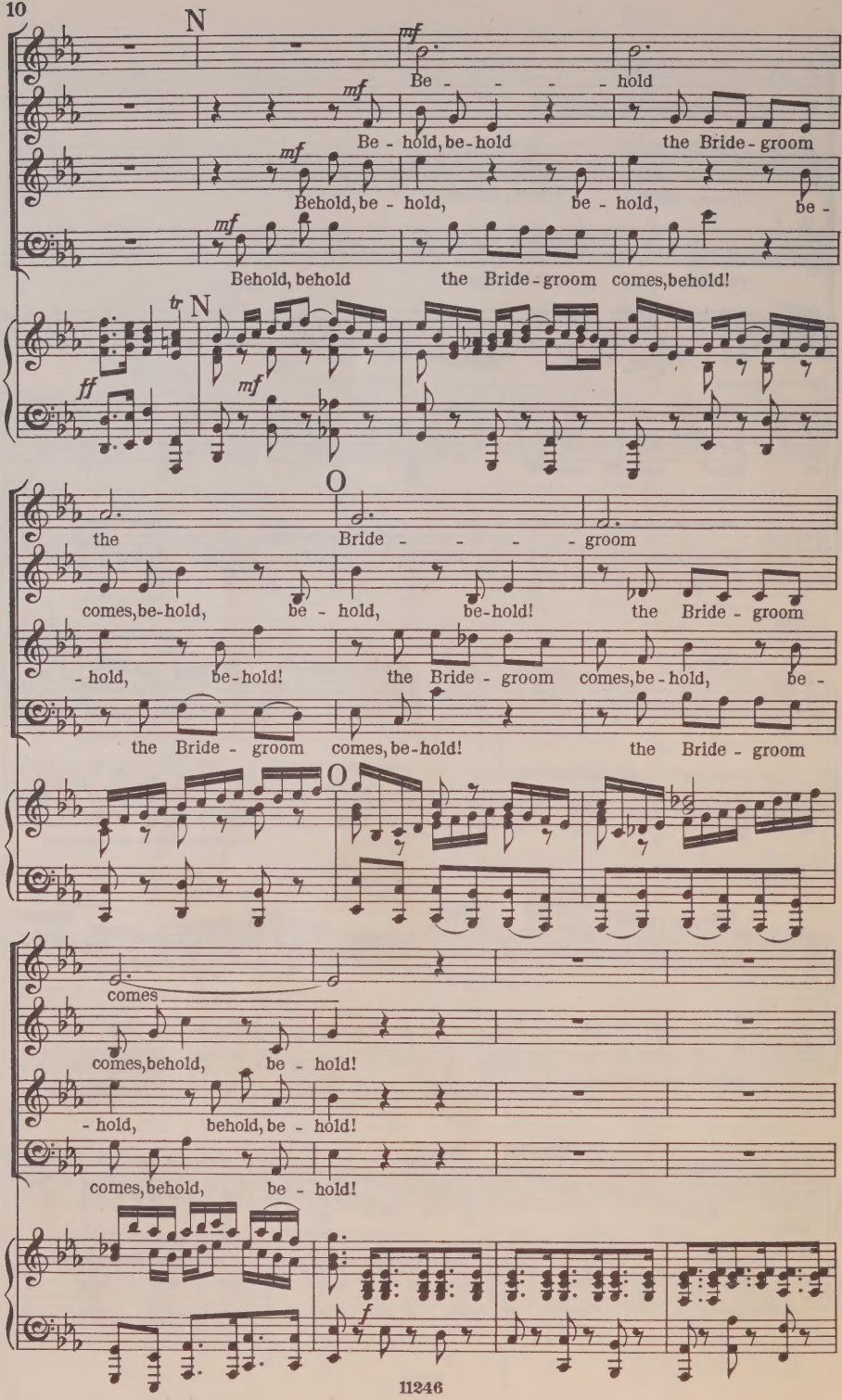

- ru - - - sa - lem!
-lem Je - ru - sa - lem!
- ru - - - sa - lem!
Vl.
Ob.
Vl.
f
Ob.
Vl.
Ob.
mf
Ob.
Cresc.
tr
ff

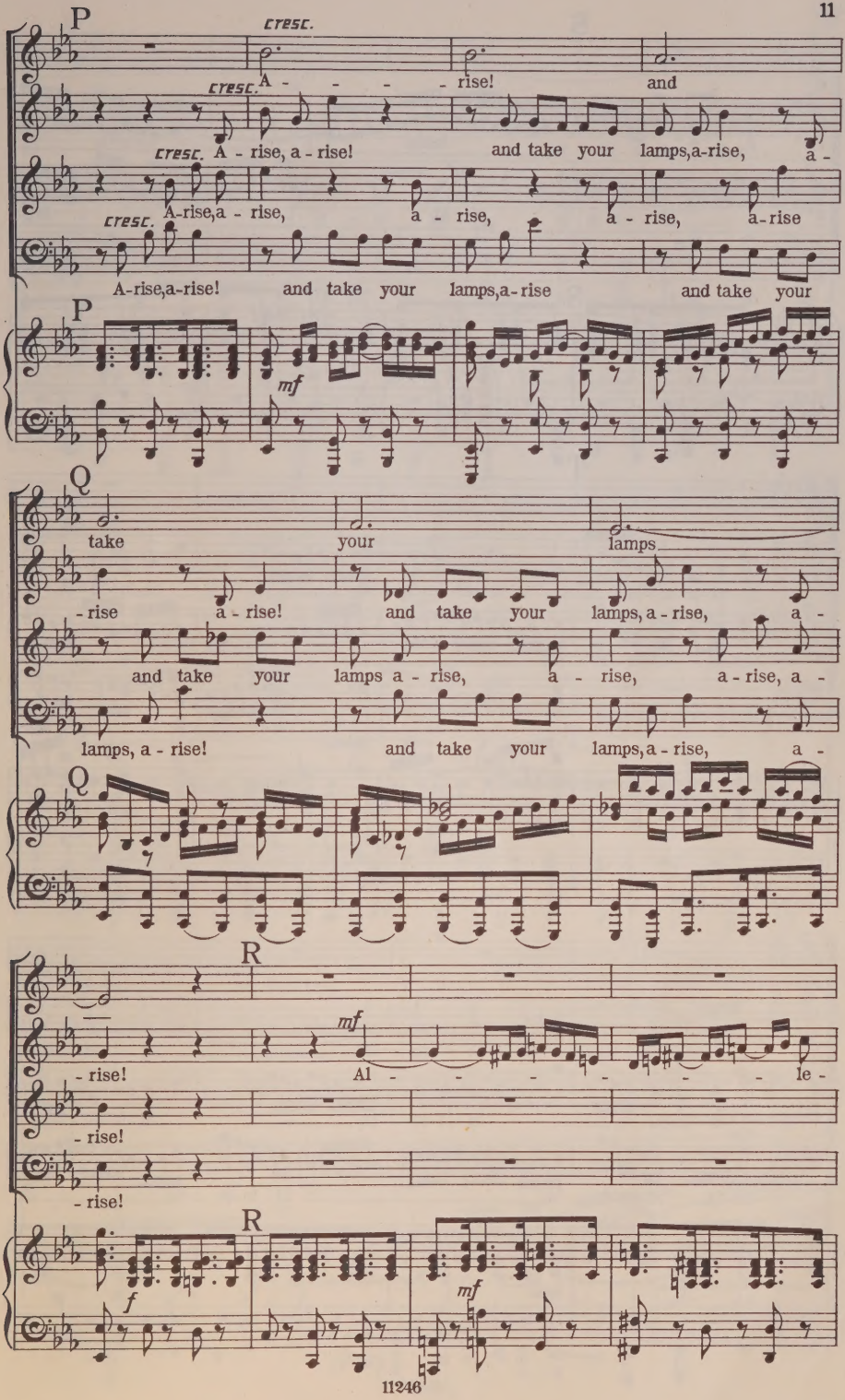

G
f
Hear ye now ere
f
Hear ye now, hear ye
f
Hear ye
G
Vl.
Ob.
Vl.
Ob.
mf
H
comes the morn - - - - -
now, ere com - eth morn-ing, ere com - - eth
now, hear ye now, ere com - eth morn - ing, com-eth
f
Hear ye now, hear ye now, ere com - eth
H
- ing,
morn-ing,
morn - ing,
morn - ing,
f

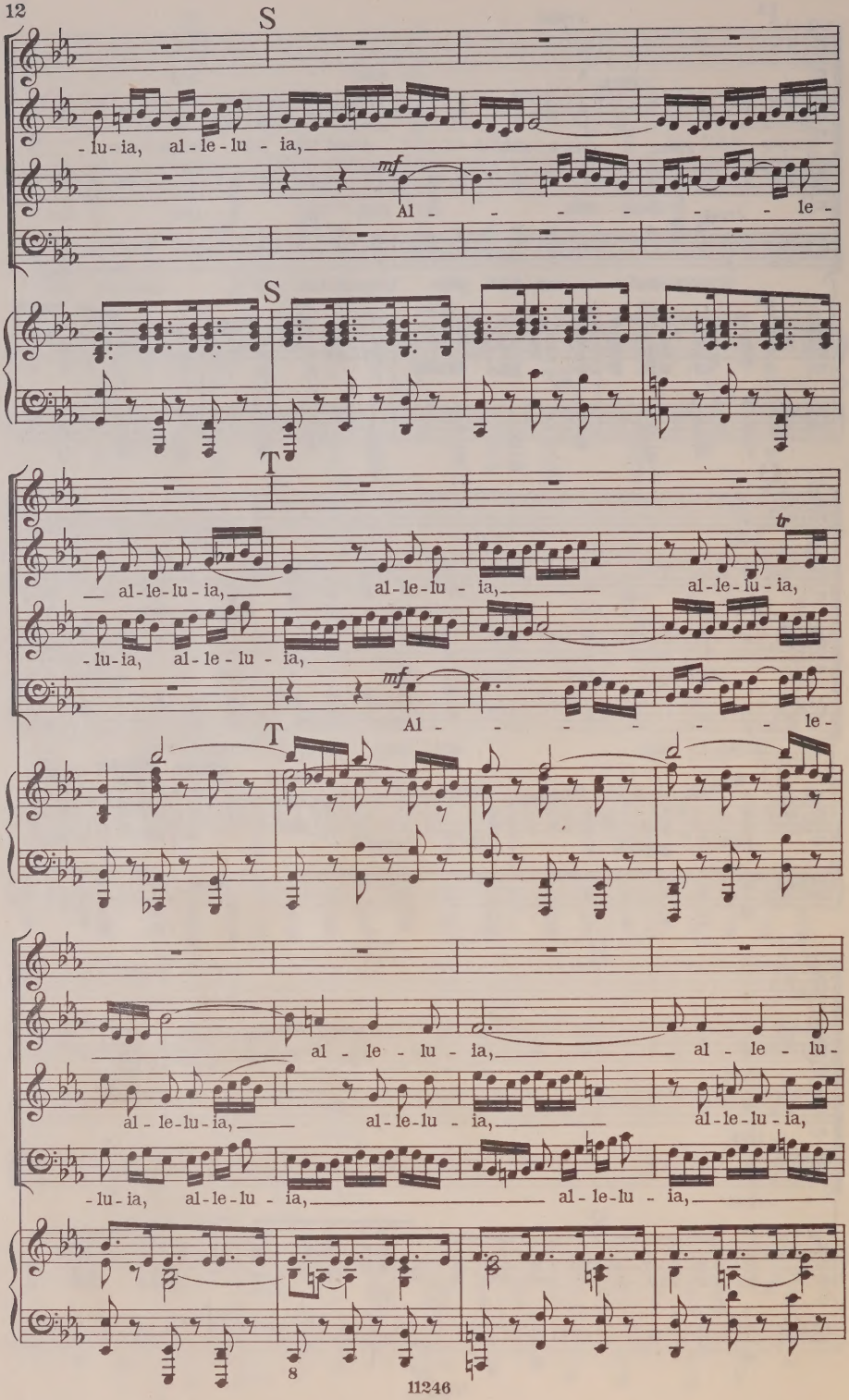

I
f
The mid - - - - night call
The mid-night call of so - - -
f
The mid-night call of so - - - - - - -
f
The mid-night call of
I
mf
K
of so - - - - - lemn
- - - - lemn warn - ing, the mid-night call
- - - - lemn warn - ing, the mid-night call
so - - - - - - lemn warn - - ing, the mid-night
K
warn - - - - - - - ing:
— of so - - - lemn warn-ing:
the mid-night call of so - - lemn warn-ing:
call, the mid-night call of so - lemn warn-ing:
f

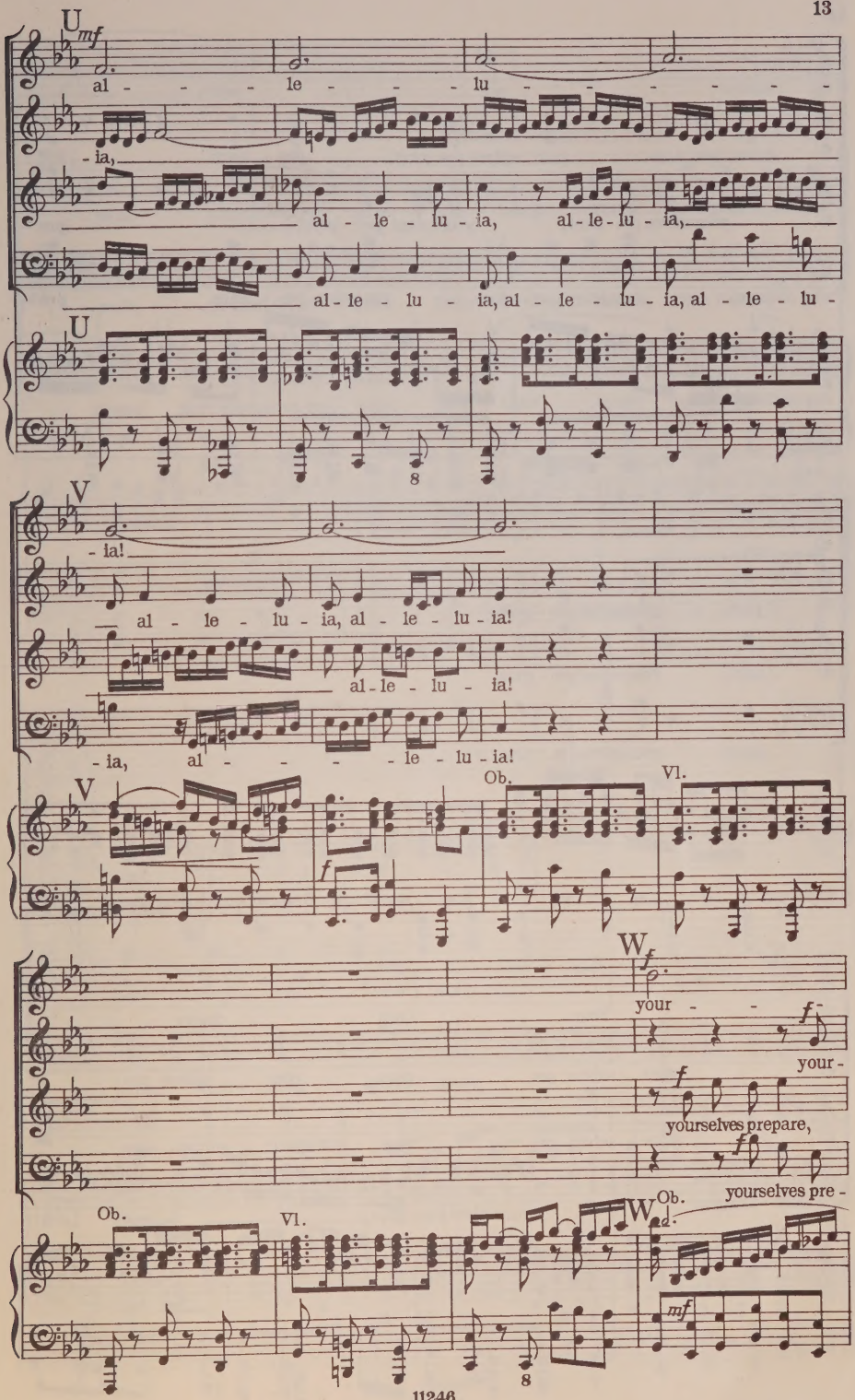

L
Where
Where, where,
Where, where,
Where, where,
L
mf
are ye, O wise
where, where, where are ye, O ye wise virgins, where
where, where, where are ye, O ye wise vir - gins, where
where, where, where are ye, where, where, where are ye, where are ye,
M
vir - - - gins, where?
where are ye O ye wise vir - gins, where are ye, O ye wise
are ye, where are ye O wise vir - gins, where are ye, where are
O ye wise vir - - - gins, where are ye O ye wise
M

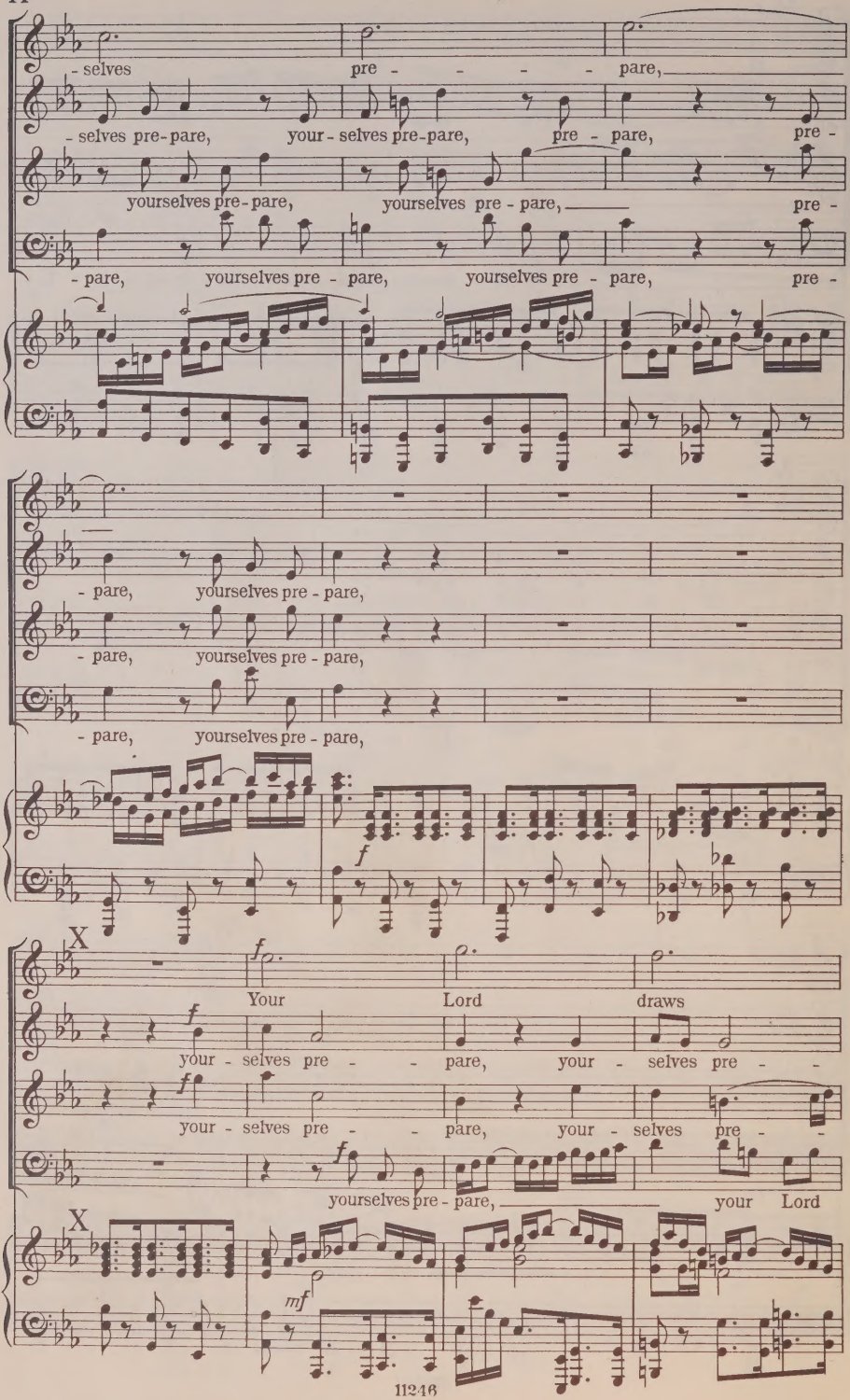

Vir - gins, where, where?
ye wise Vir - gins, where, where?
Vir - gins, where, where?
cresc.

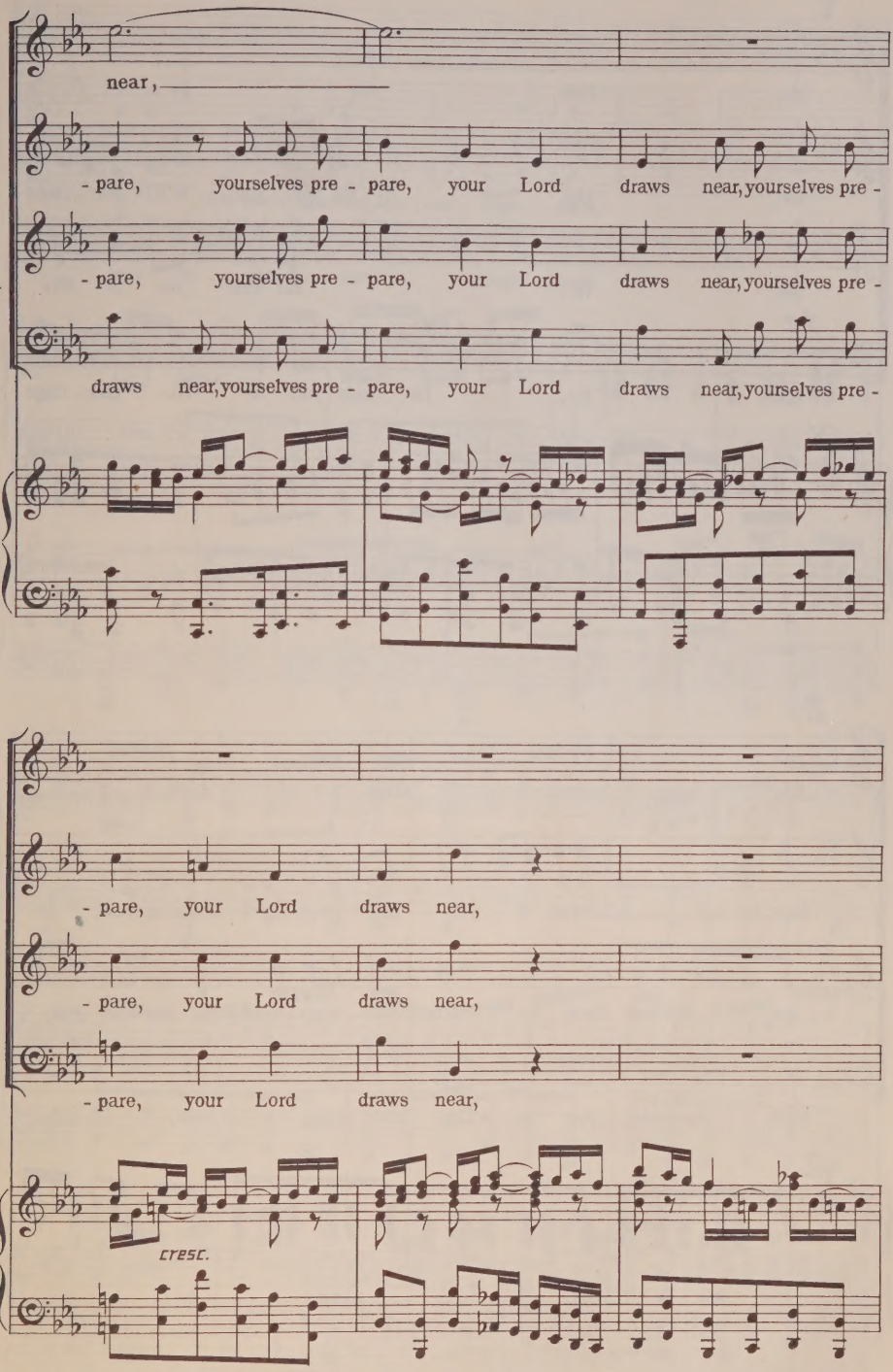

N
mf
Be - - - - hold
mf
Be - hold, be - hold
the Bride - groom
mf
Behold, be - hold, be - hold, be -
mf
Behold, behold the Bride - groom comes, behold!
tr
N
ff
mf
O
the Bride - - - - groom
comes, be - hold, be - hold, be - hold! the Bride - groom
- hold, be - hold! the Bride - groom comes, be - hold, be -
the Bride - groom comes, be - hold! the Bride - groom
O
comes
comes, behold, be - hold!
- hold, behold, be - hold!
comes, behold, be - hold!
f

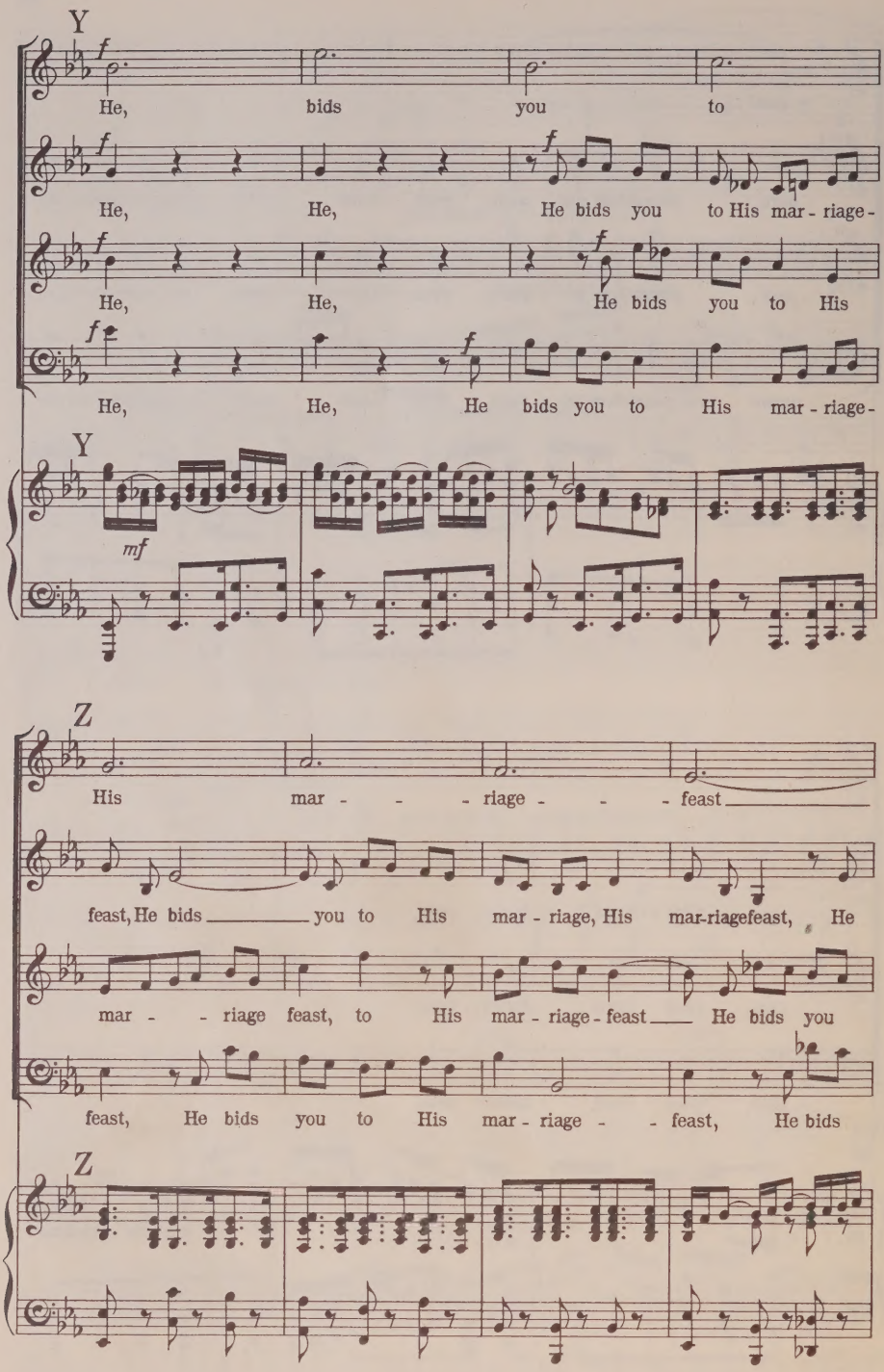

P
cresc.
A - - - - rise! and
cresc. A - rise, a - rise! and take your lamps,a-rise, a -
cresc. A-rise,a - rise, a - rise, a - rise, a-rise
cresc. A-rise,a-rise! and take your lamps,a-rise and take your
P
mf
Q
take your lamps
- rise a - rise! and take your lamps, a - rise, a -
and take your lamps a - rise, a - rise, a - rise, a -
lamps, a - rise! and take your lamps,a - rise, a -
Q
R
mf
- rise! Al - - - - - - - le -
- rise!
- rise!
R
f
mf

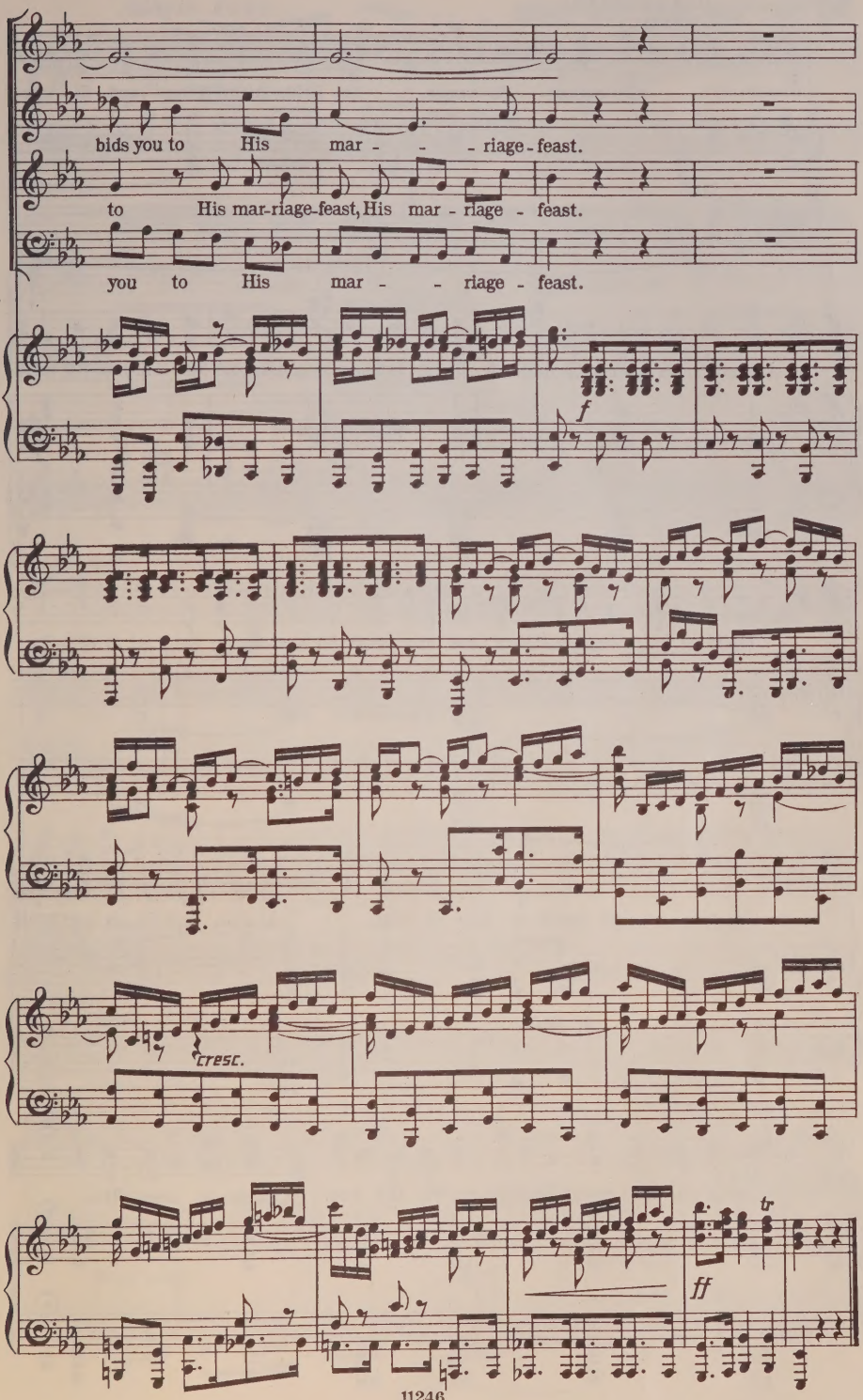

S
-lu-ia, al-le-lu-ia,
mf
Al - - - - - - - le -
S
T
al-le-lu-ia, al-le-lu-ia, al-le-lu-ia,
tr
-lu-ia, al-le-lu-ia,
mf
Al - - - - - - - le -
T
al - le - lu - ia, al - le - lu -
al-le-lu-ia, al-le-lu-ia, al-le-lu-ia,
-lu-ia, al-le-lu-ia, al-le-lu-ia,
8

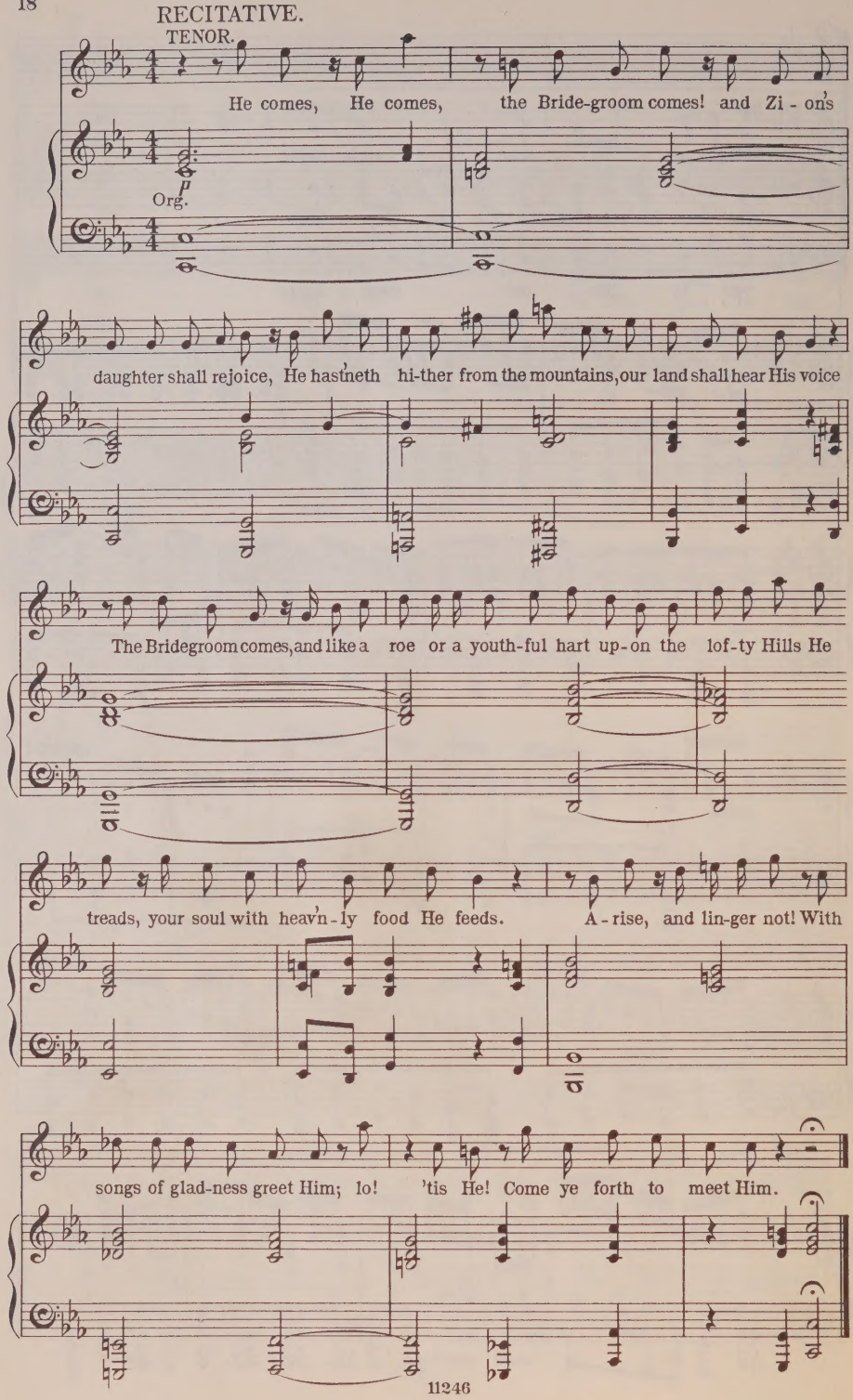

U
mf
al - - - - le - - - - lu - - - - - - - -
- ia,
al - le - lu - ia, al - le - lu - ia,
al - le - lu - ia, al - le - lu - ia, al - le - lu -
U
8
V
- ia!
al - le - lu - ia, al - le - lu - ia!
al - le - lu - ia!
- ia, al - - - - le - lu - ia!
V
Ob.
Vl.
f
W
f
your - - -
f
your -
f
yourselves prepare,
f
yourselves pre -
Ob.
Vl.
W
Ob.
mf
8


- selves pre - - - - pare,
- selves pre-pare, your - selves pre-pare, pre - pare, pre -
yourselves pre-pare, yourselves pre - pare, pre -
- pare, yourselves pre - pare, yourselves pre - pare, pre -
- pare, yourselves pre - pare,
- pare, yourselves pre - pare,
- pare, yourselves pre - pare,
f
X
f
Your Lord draws
f
your - selves pre - - pare, your - selves pre - -
f
your - selves pre - - pare, your - selves pre - -
f
yourselves pre - pare, your Lord
X
mf

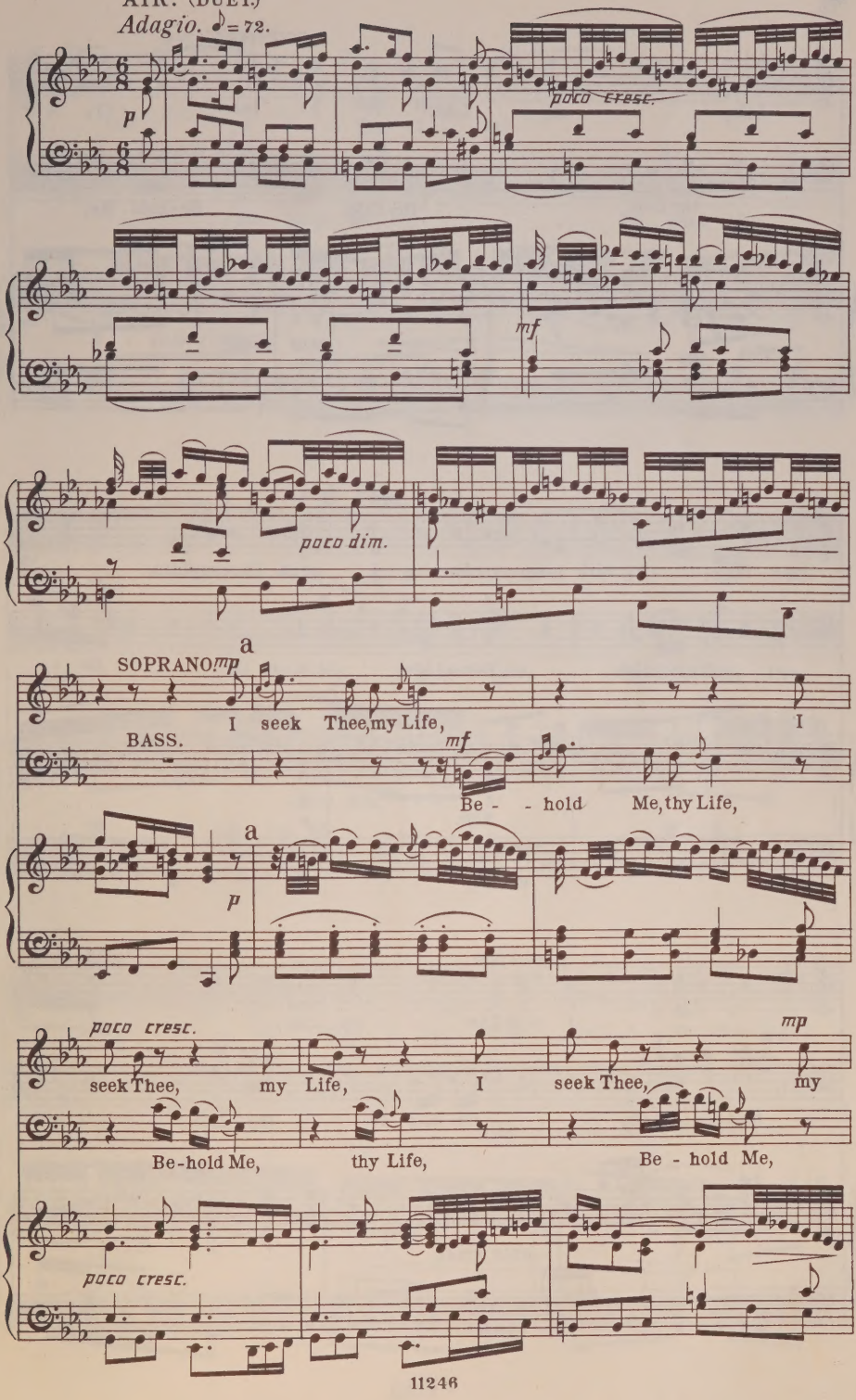

near,
- pare, yourselves pre - pare, your Lord draws near, yourselves pre -
- pare, yourselves pre - pare, your Lord draws near, yourselves pre -
draws near, yourselves pre - pare, your Lord draws near, yourselves pre -
- pare, your Lord draws near,
- pare, your Lord draws near,
- pare, your Lord draws near,
cresc.

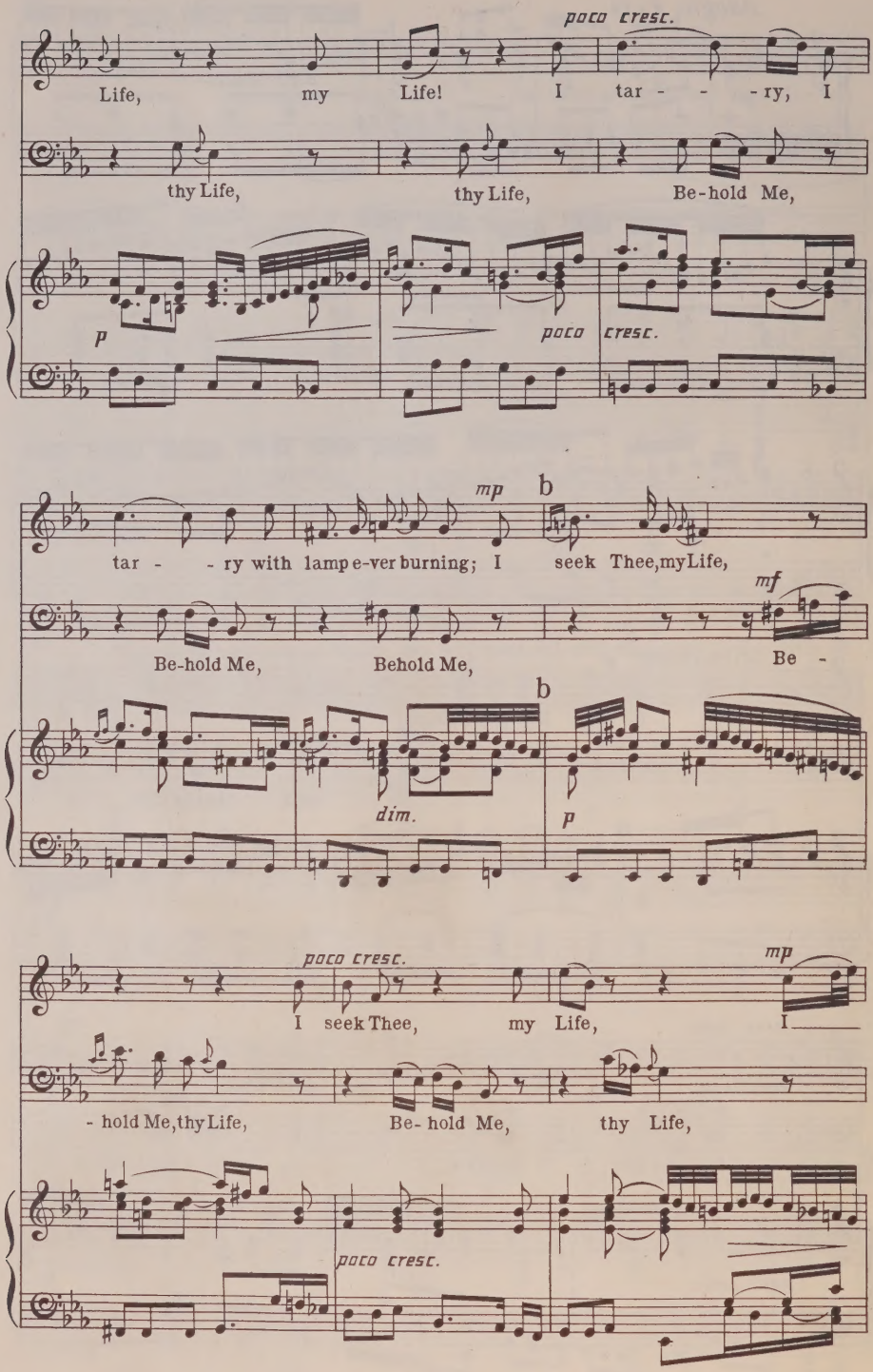

Y
He, bids you to
He, He, He bids you to His mar - riage -
He, He, He bids you to His
He, He, He bids you to His mar - riage -
Y
mf
Z
His mar - - - riage - - - feast
feast, He bids you to His mar - riage, His mar-riagefeast, He
mar - - riage feast, to His mar - riage - feast He bids you
feast, He bids you to His mar - riage - - feast, He bids
Z

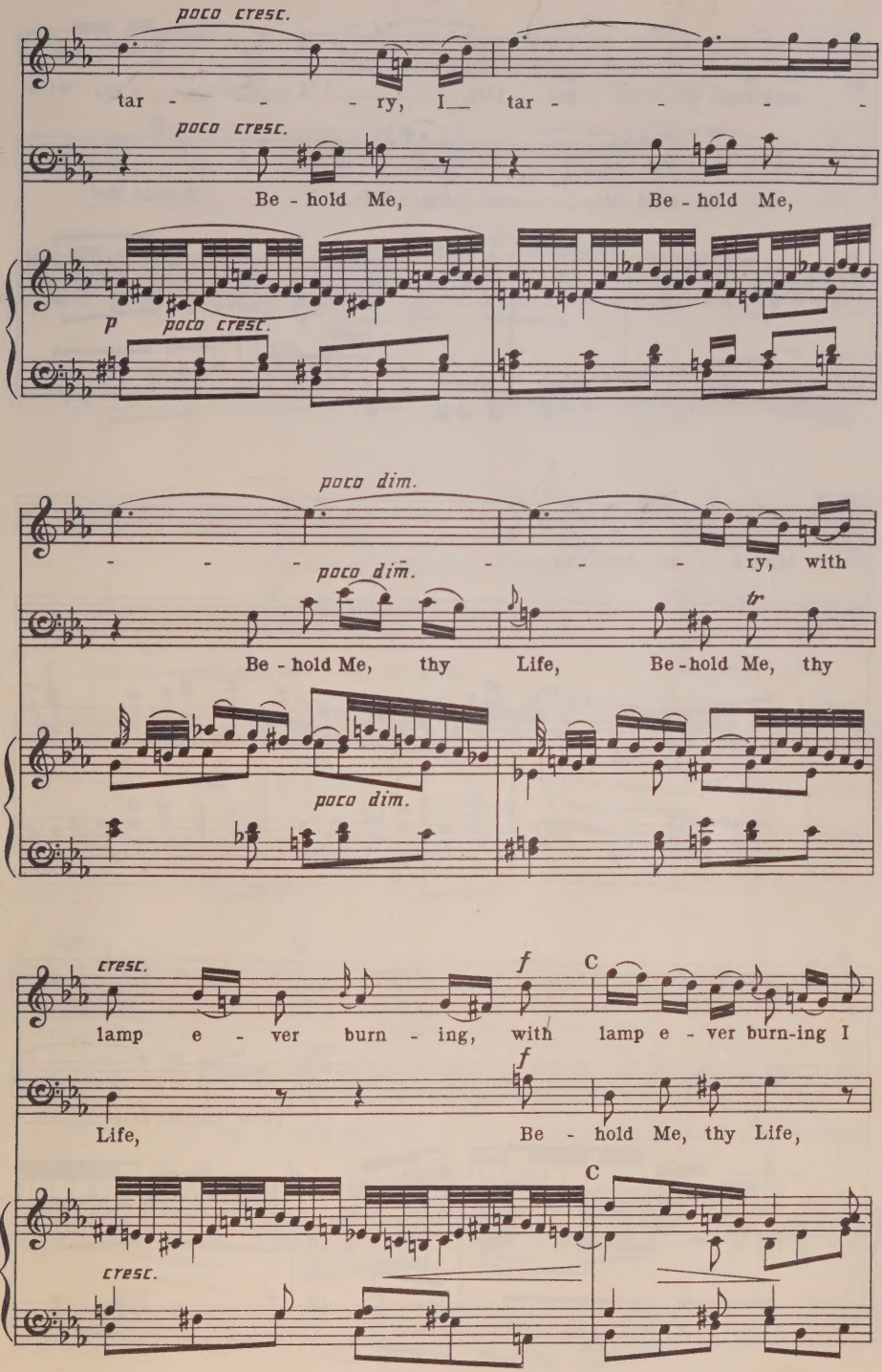

bids you to His mar - - - riage - feast.
to His mar-riage-feast, His mar - riage - feast.
you to His mar - - riage - feast.
f
cresc.
ff
tr

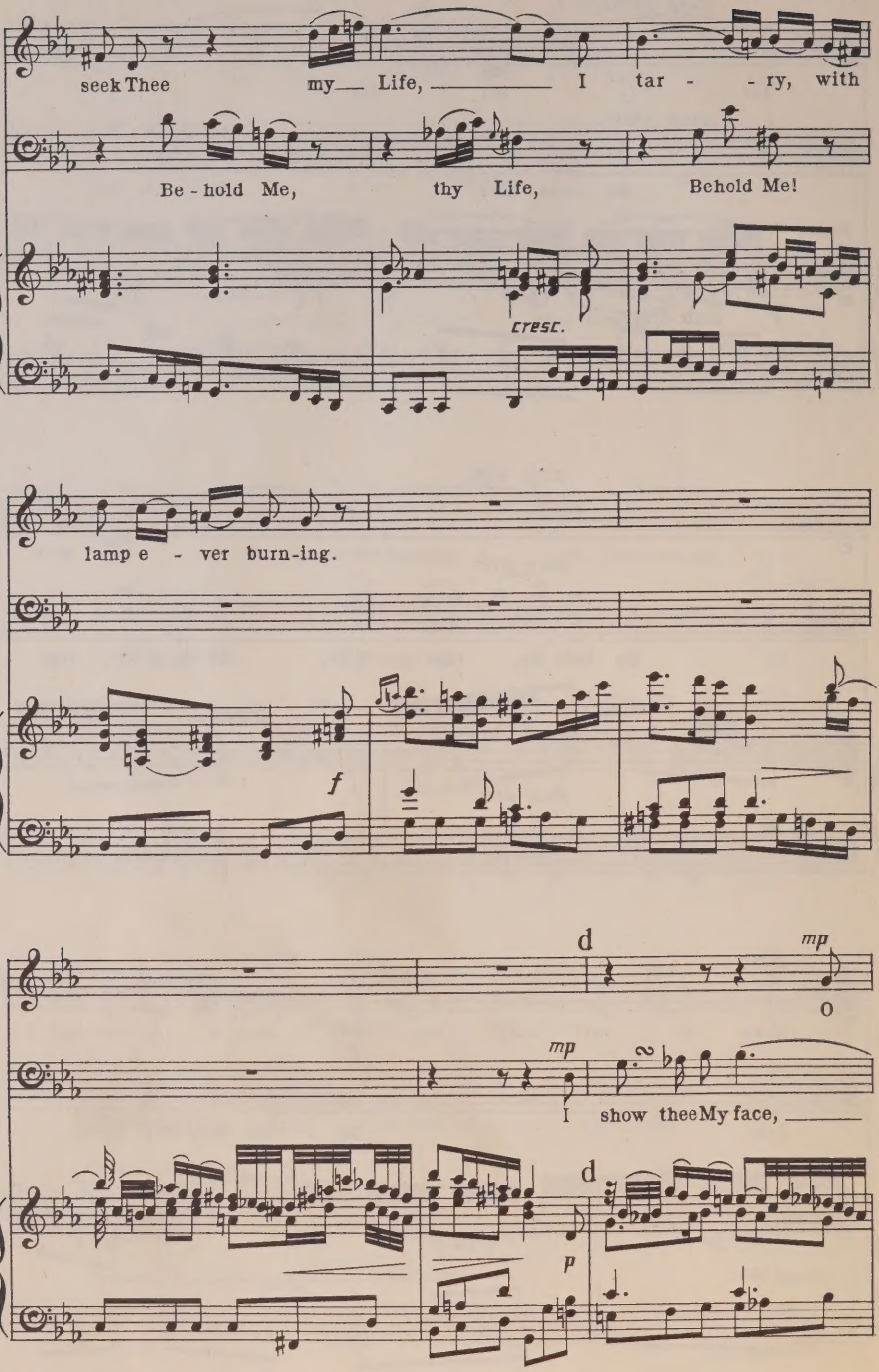

RECITATIVE.
TENOR.
He comes, He comes, the Bride-groom comes! and Zi - on's
Org.
daughter shall rejoice, He hasteneth hi-ther from the mountains, our land shall hear His voice
The Bridegroom comes, and like a roe or a youth-ful hart up-on the lof-ty Hills He
treads, your soul with heav'n-ly food He feeds. A-rise, and lin-ger not! With
songs of glad-ness greet Him; lo! 'tis He! Come ye forth to meet Him.

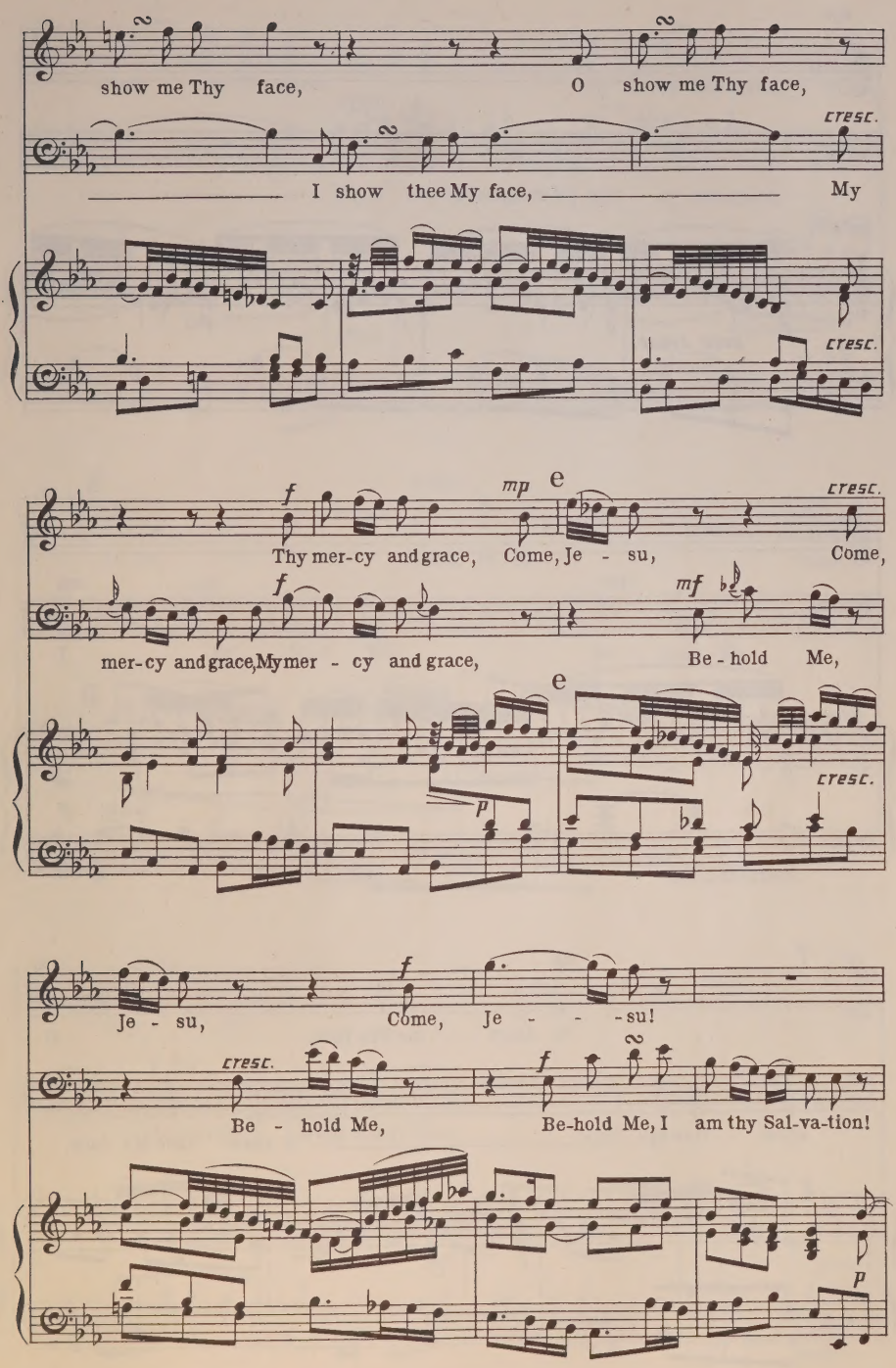
AIR. (DUET.)

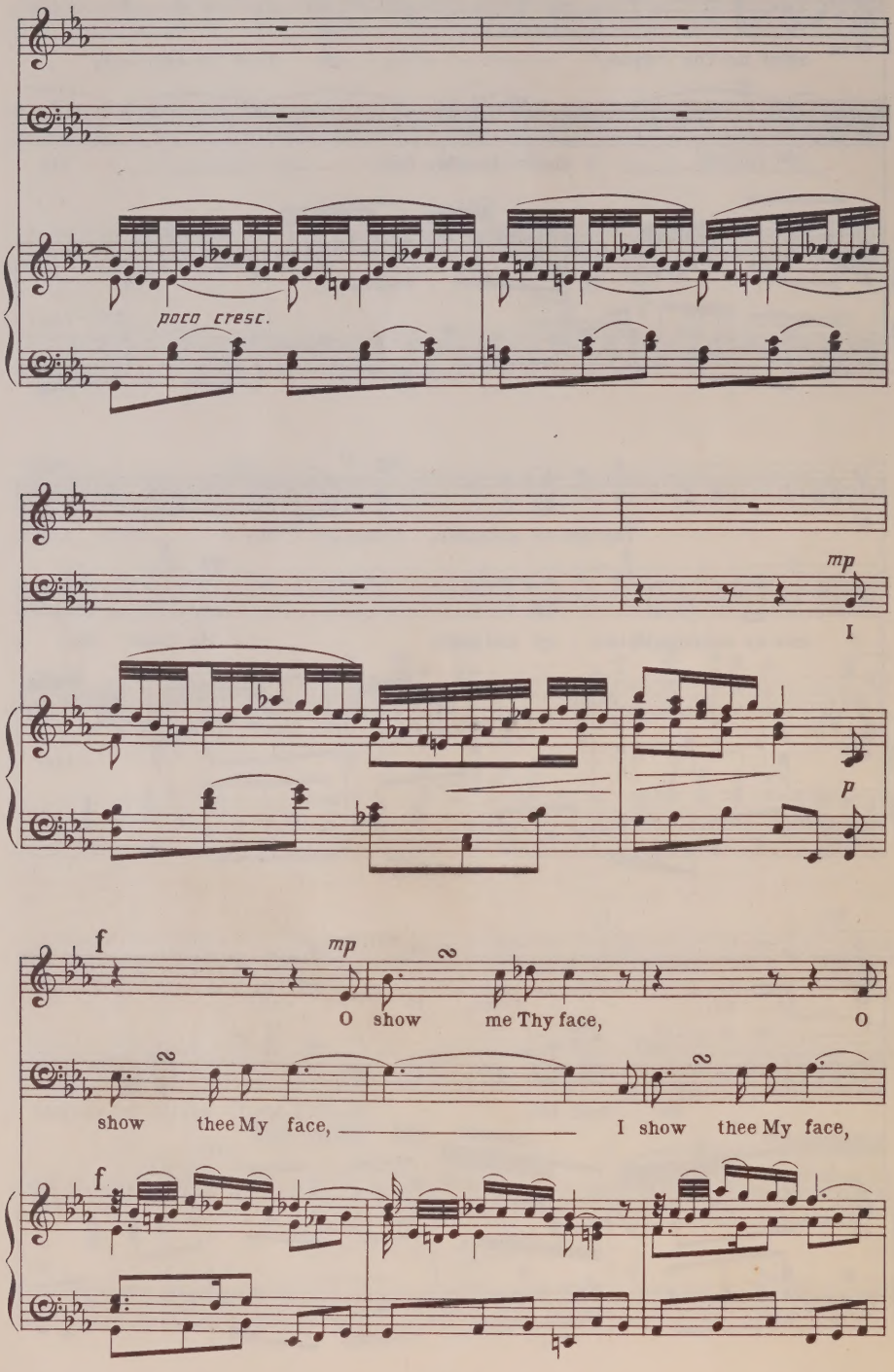

Adagio. ♪ = 72.
p
poco cresc.
mf
poco dim.
a
SOPRANO.
mp
I seek Thee, my Life, I
BASS.
mf
Be - - hold Me, thy Life,
a
p
poco cresc.
seek Thee, my Life, I seek Thee, my
mp
Be-hold Me, thy Life, Be - hold Me,
poco cresc.

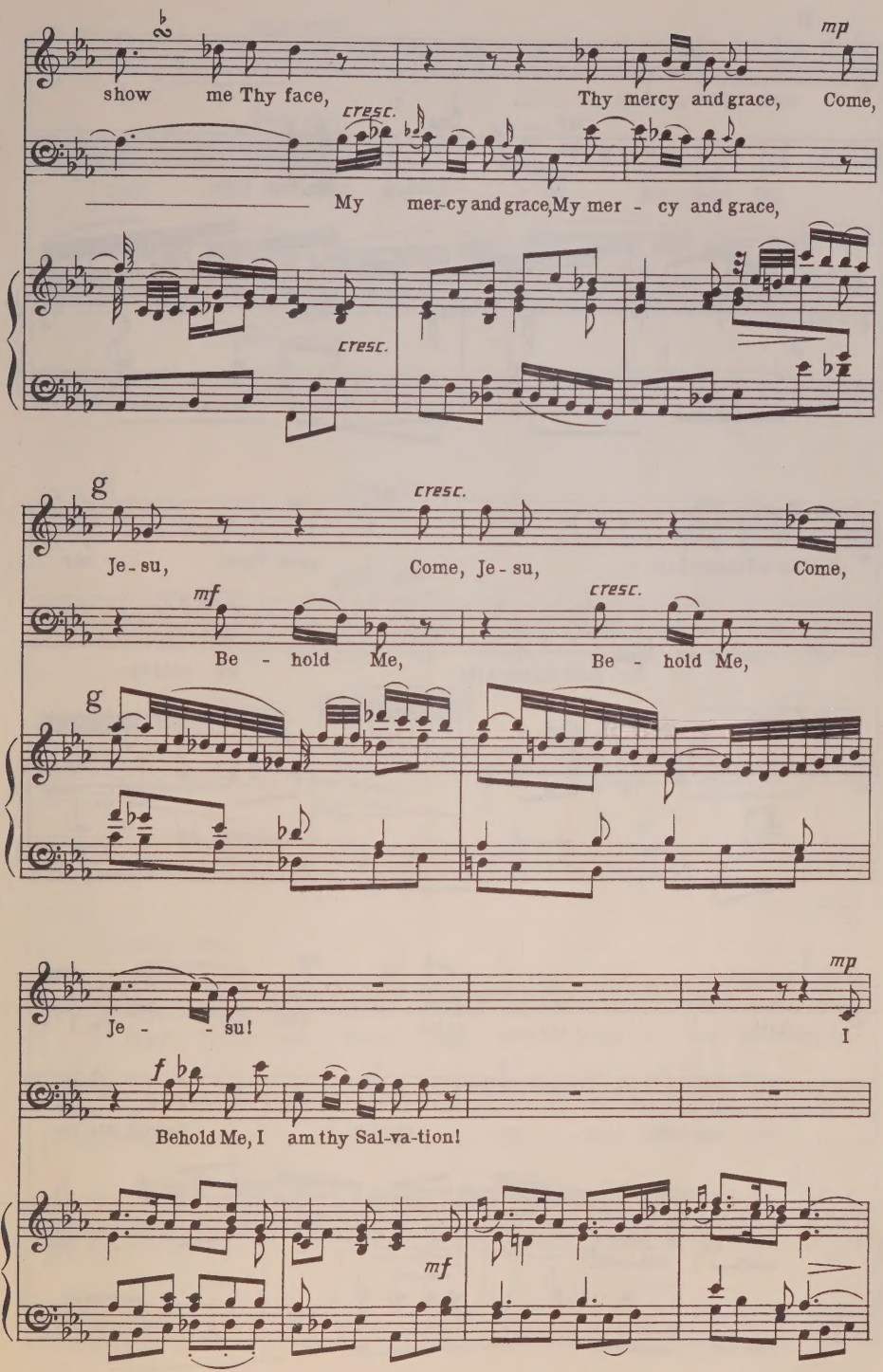

poco cresc.
Life, my Life! I tar - - - ry, I
thy Life, thy Life, Be-hold Me,
p
poco cresc.
mp
tar - - ry with lamp e-ver burning; I seek Thee, my Life,
Be-hold Me, Behold Me, Be -
mf
dim.
p
poco cresc.
I seek Thee, my Life, I
mp
- hold Me, thy Life, Be- hold Me, thy Life,
poco cresc.

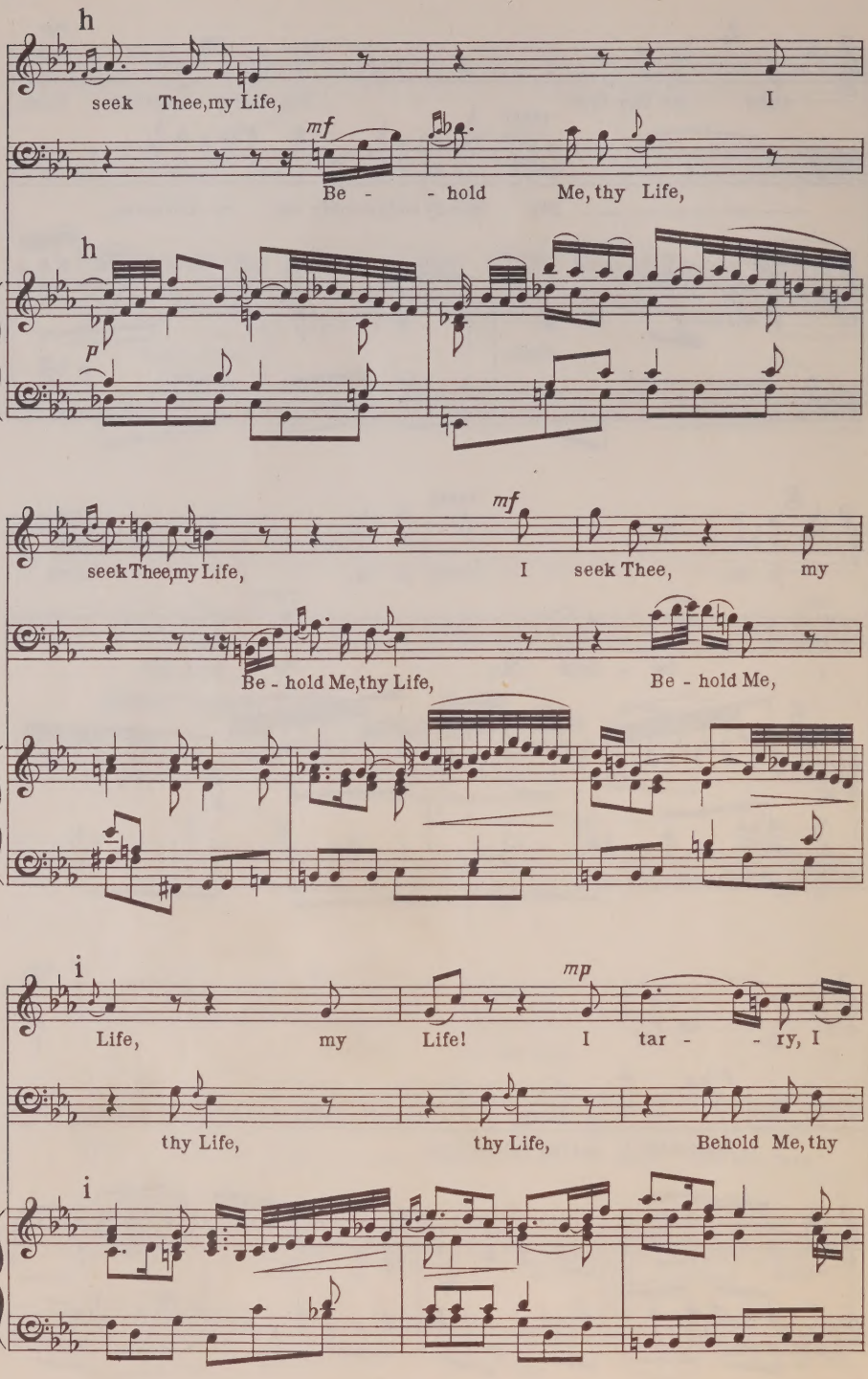

poco cresc.
tar - - - ry, I tar - - - -
poco cresc.
Be - hold Me, Be - hold Me,
p poco cresc.
poco dim.
- - - ry, with
poco dim.
Be - hold Me, thy Life, Be - hold Me, thy
tr
poco dim.
cresc.
f
C
lamp e - ver burn - ing, with lamp e - ver burn-ing I
f
Life, Be - hold Me, thy Life,
C
cresc.

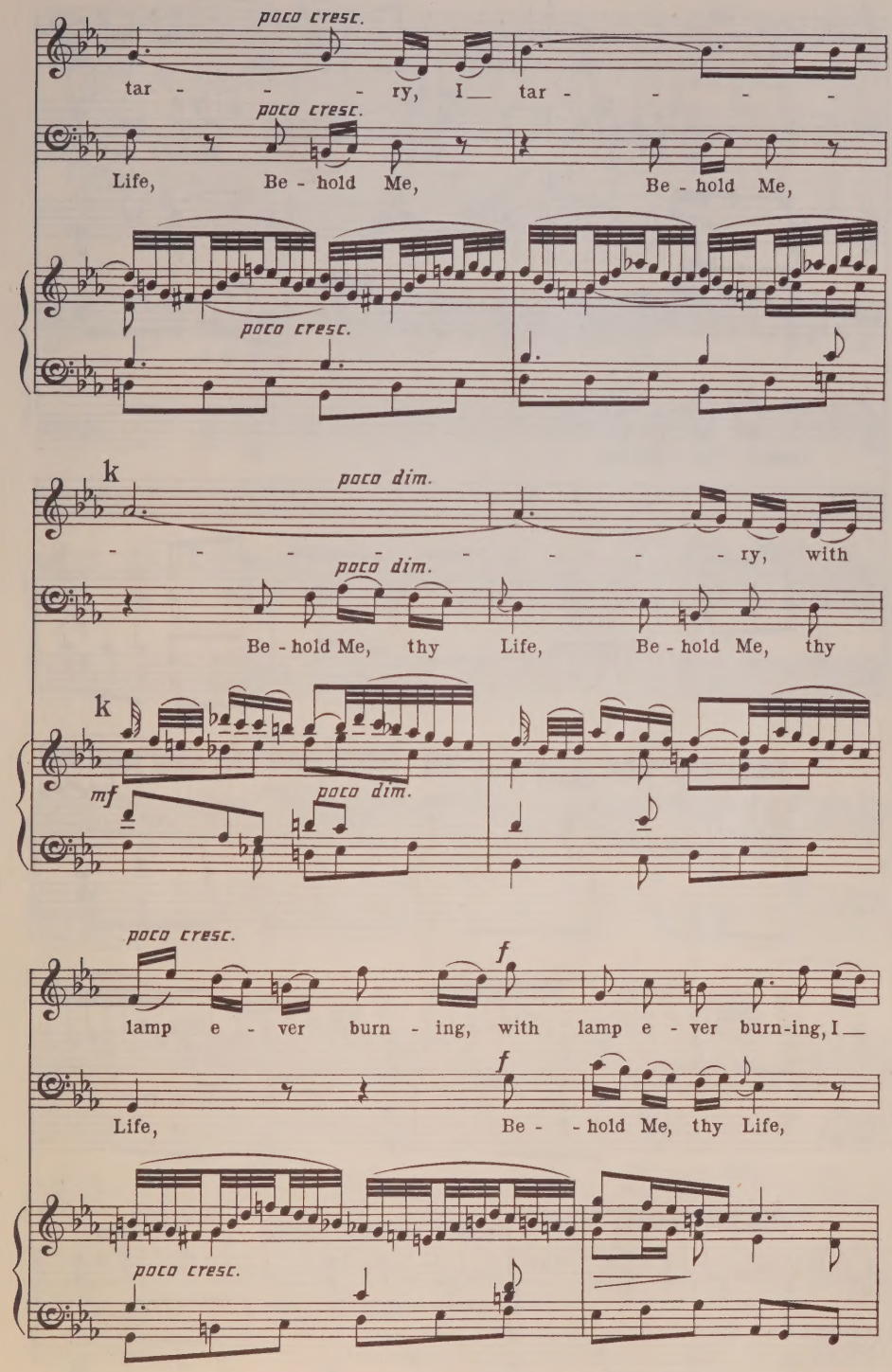

seek Thee my Life, I tar - - ry, with
Be - hold Me, thy Life, Behold Me!
cresc.
lamp e - ver burn-ing.
f
d
mp
O
mp
I show thee My face,
d
p

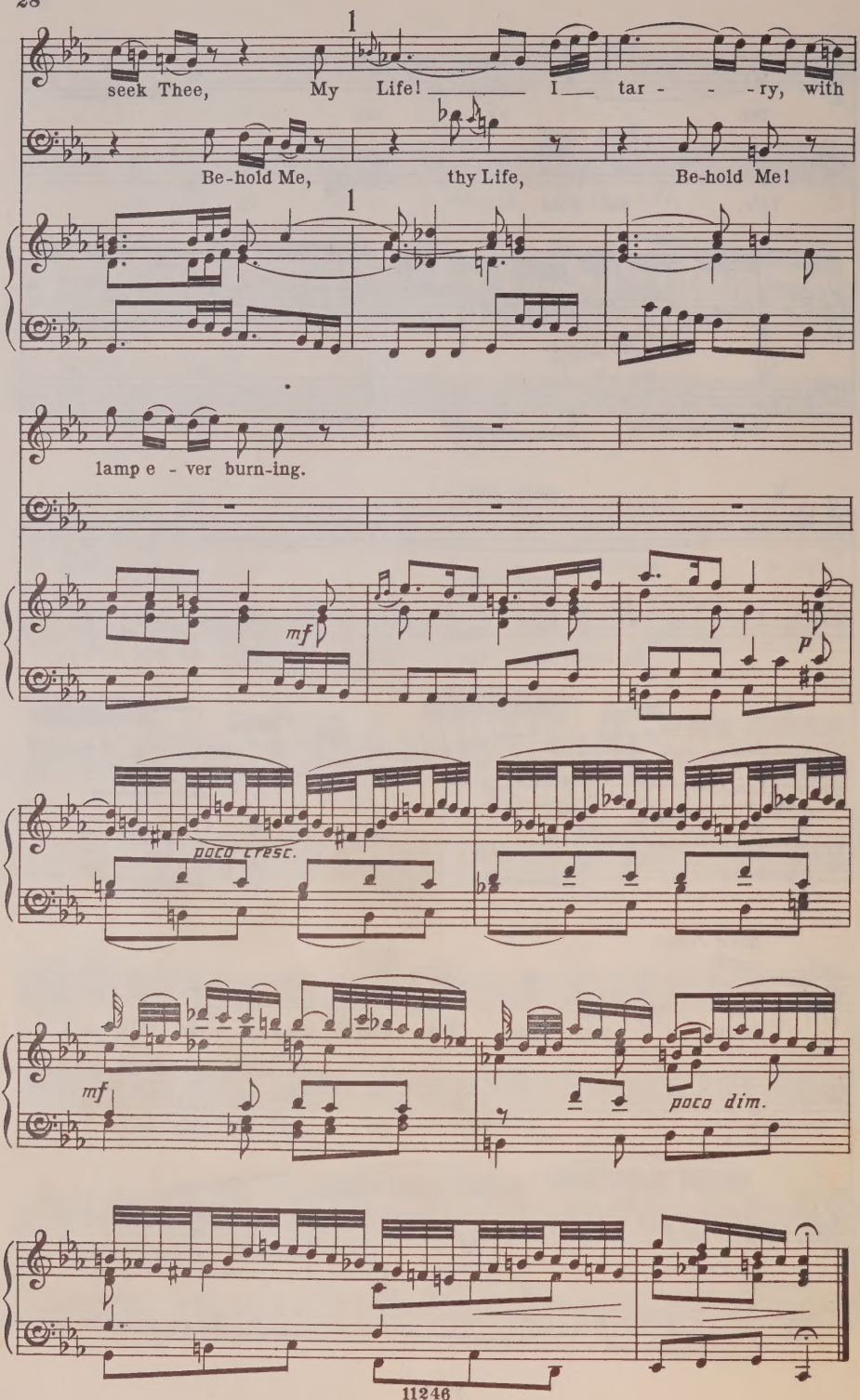

show me Thy face,
O show me Thy face,
cresc.
I show thee My face,
My
cresc.
f
mp
e
cresc.
Thy mer-cy and grace,
Come, Je - su,
Come,
f
mf
mer-cy and grace, My mer - cy and grace,
Be - hold Me,
e
cresc.
p
Je - su,
Come,
Je - - - su!
cresc.
f
Be - hold Me,
Be-hold Me, I am thy Sal-va-tion!
p

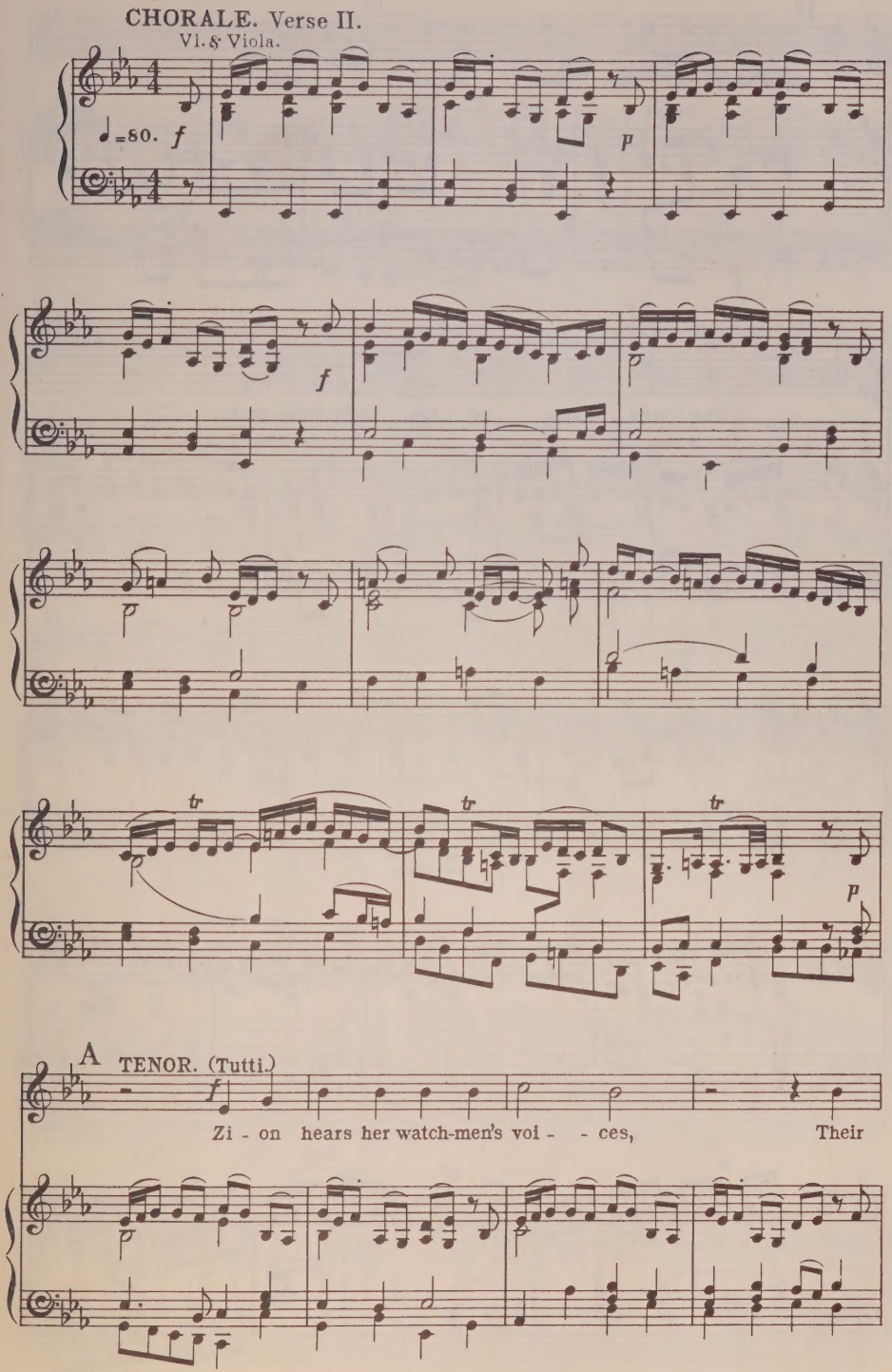

poco cresc.
mp
I
p
f
mp
O show me Thy face, O
show thee My face, I show thee My face,
f

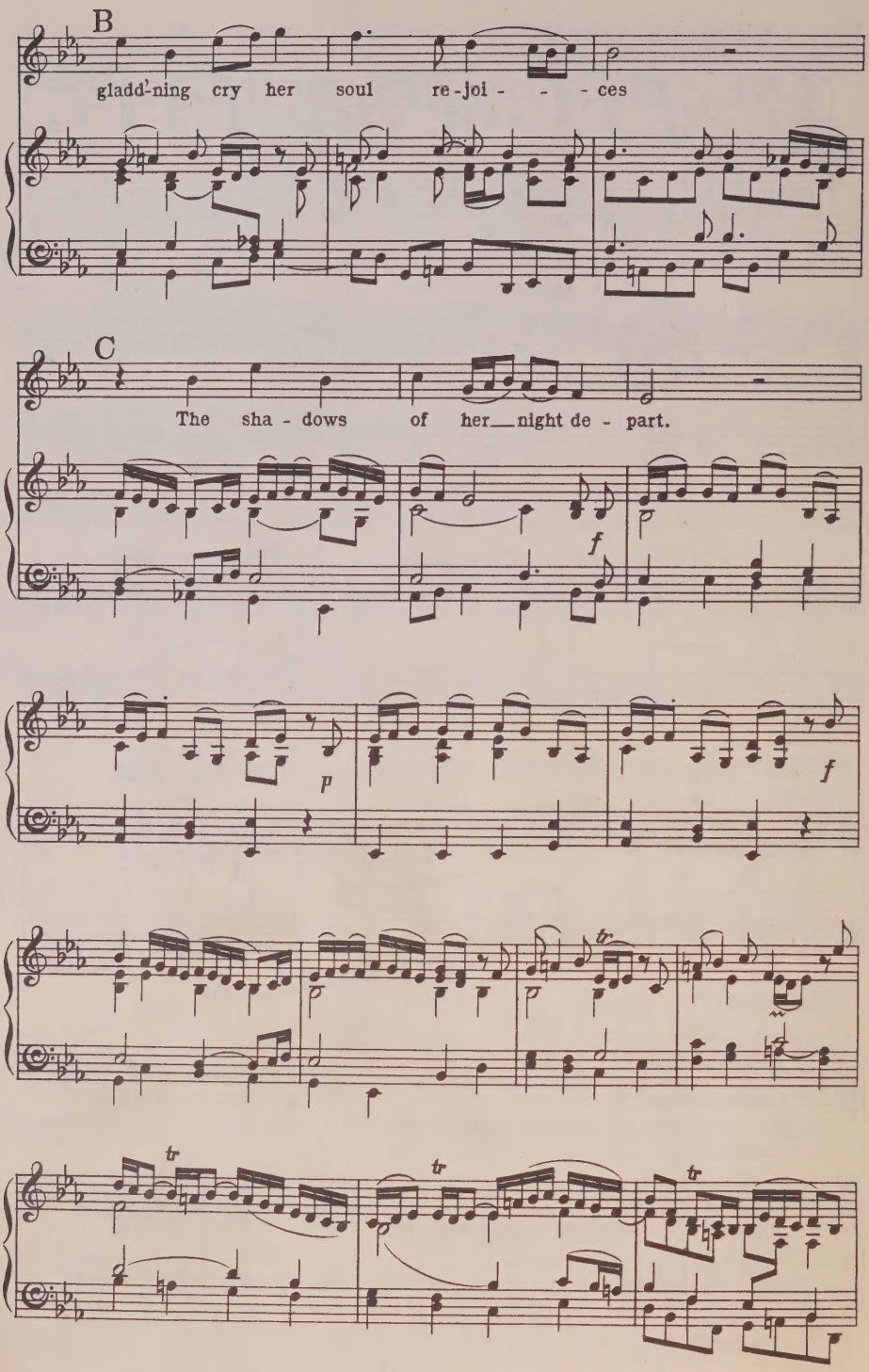

show me Thy face,
cresc.
Thy mercy and grace, Come,
mp
My mer-cy and grace, My mer - cy and grace,
cresc.
Je - su,
Come, Je - su,
Come,
mf
Be - hold Me,
Be - hold Me,
Je - - su!
I
f
Behold Me, I am thy Sal-va-tion!
mf

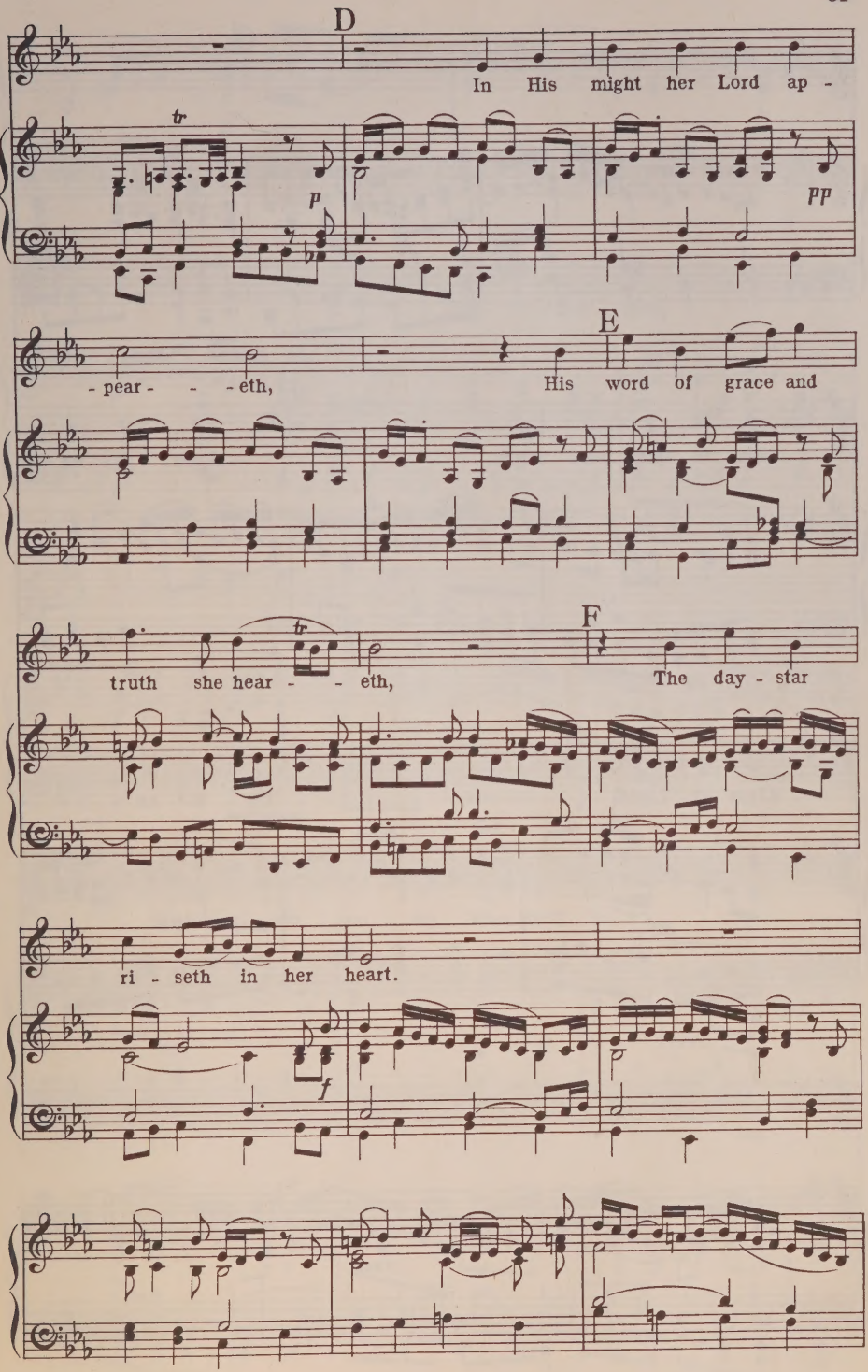

h
seek Thee, my Life,
I
mf
Be - - hold Me, thy Life,
h
p
mf
seek Thee, my Life,
I seek Thee, my
Be - hold Me, thy Life,
Be - hold Me,
i
mp
Life, my Life! I tar - - ry, I
thy Life,
thy Life,
Behold Me, thy
i

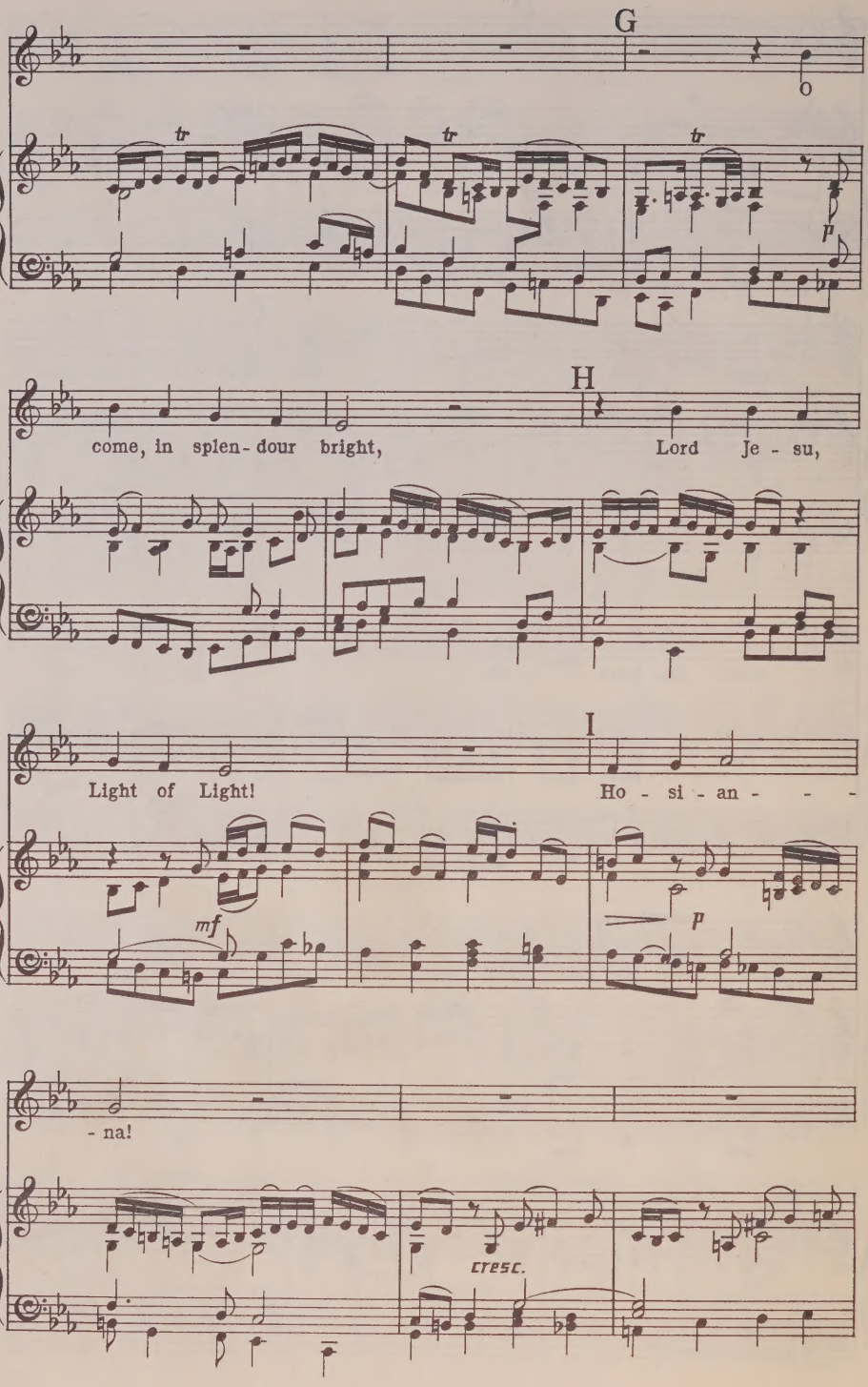

poco cresc.
tar - - - - ry, I tar - - - -
poco cresc.
Life, Be - hold Me, Be - hold Me,
poco cresc.
k
poco dim.
- - - - - - - - - ry, with
poco dim.
Be - hold Me, thy Life, Be - hold Me, thy
k
mf
poco dim.
poco cresc.
f
lamp e - ver burn - ing, with lamp e - ver burn-ing, I
f
Life, Be - - hold Me, thy Life,
poco cresc.

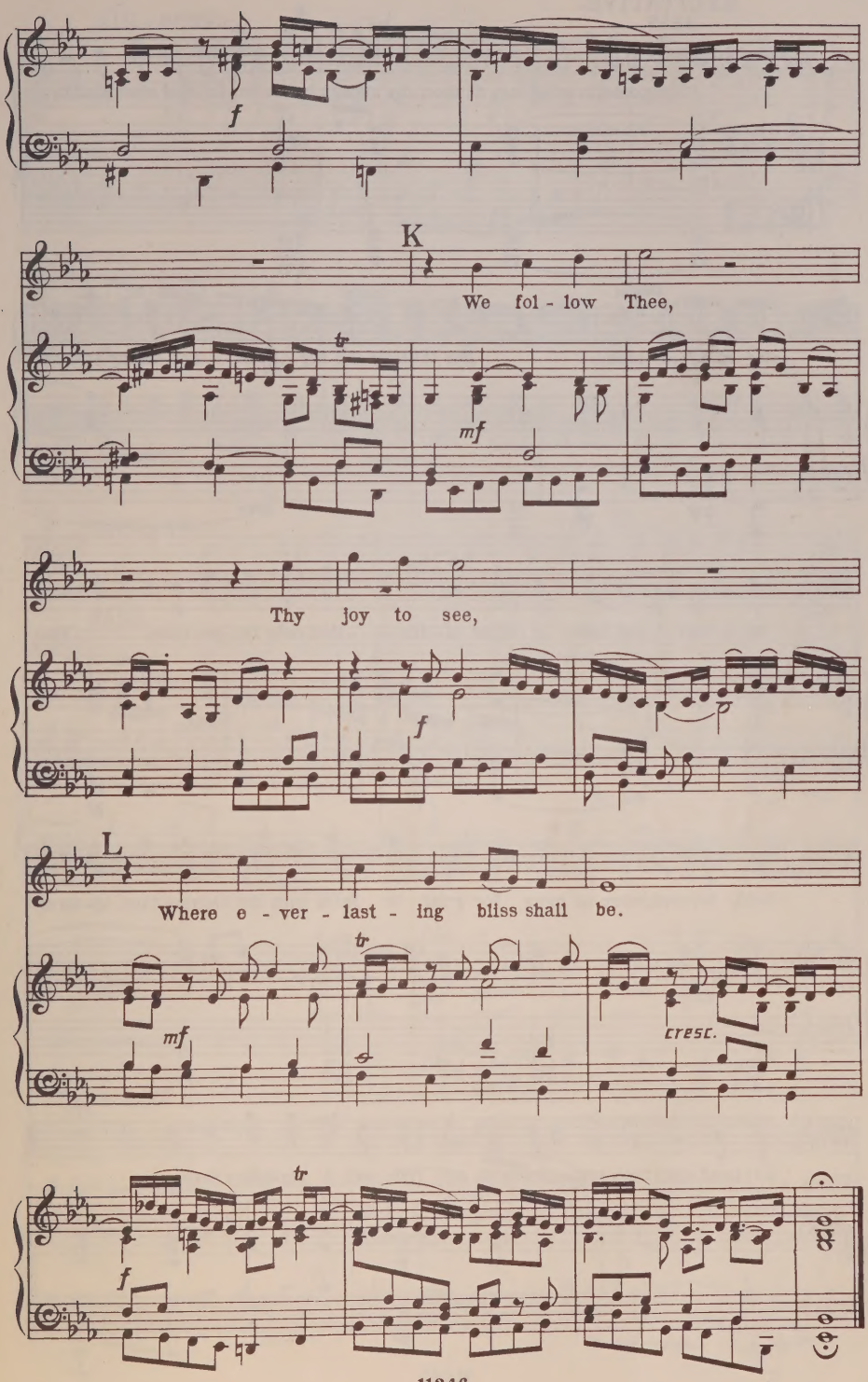

seek Thee, My Life! I tar - - - ry, with
Be-hold Me, thy Life, Be-hold Me!
lamp e - ver burn-ing.
mf
p
poco cresc.
mf
poco dim.

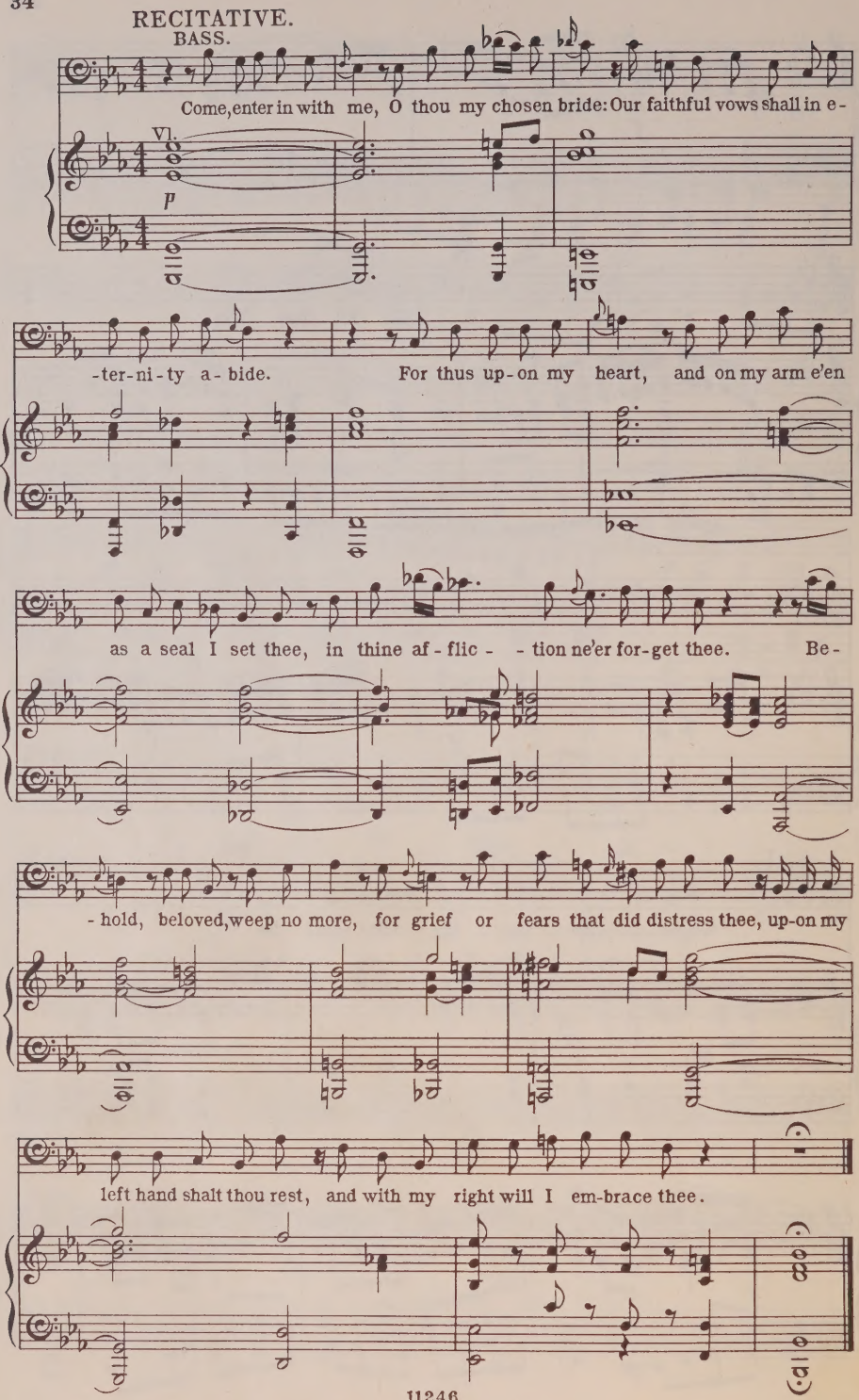

CHORALE. Verse II.
Vl. & Viola.
♩=80. f
p
f
p
tr
tr
tr
p
A
TENOR. (Tutti.)
f
Zi - on hears her watch-men's voi - - ces, Their

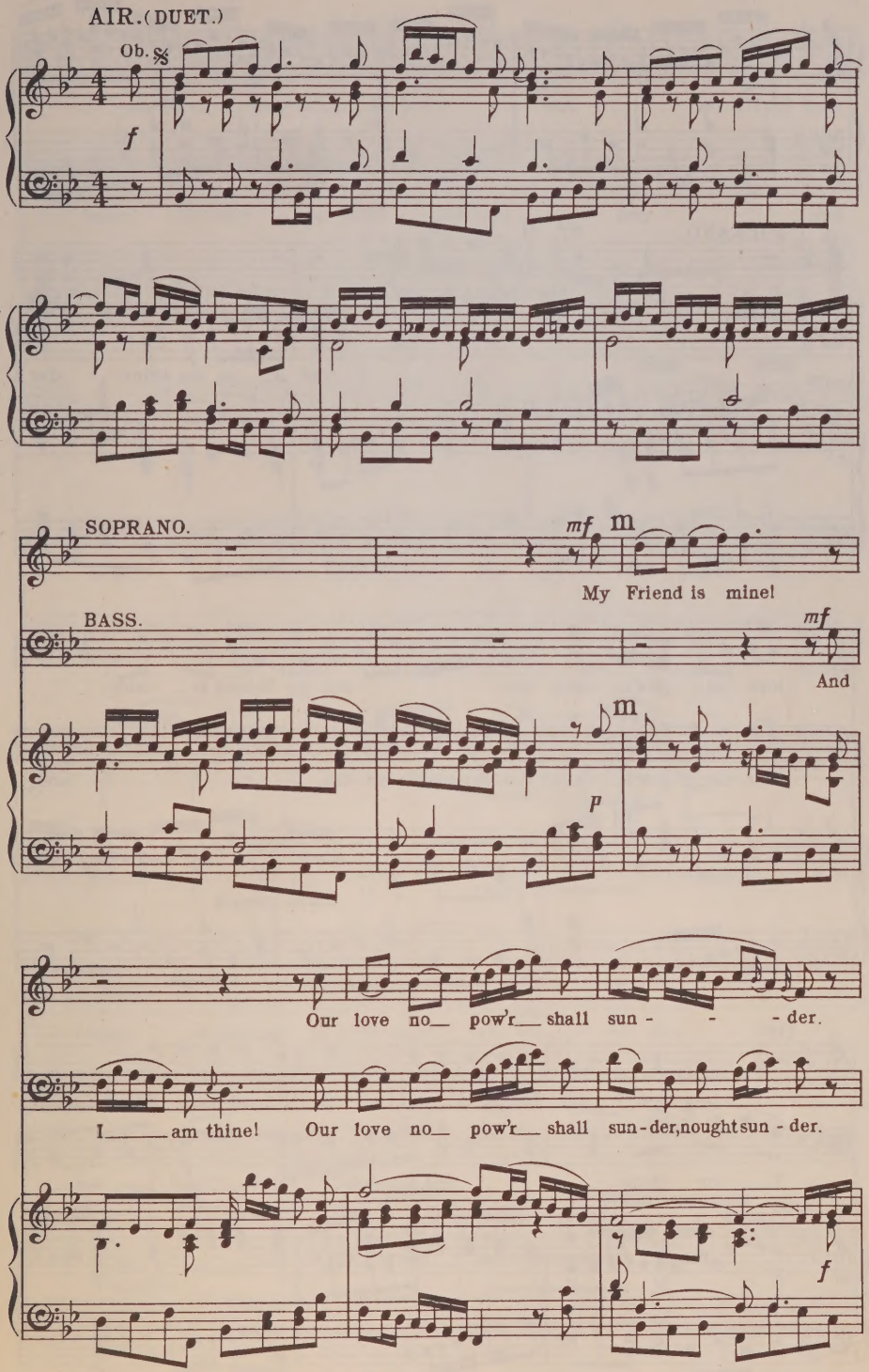

B
gladd'-ning cry her soul re-joi- - - ces
C
The sha - dows of her night de - part.
f
p
f
tr
tr
tr
tr

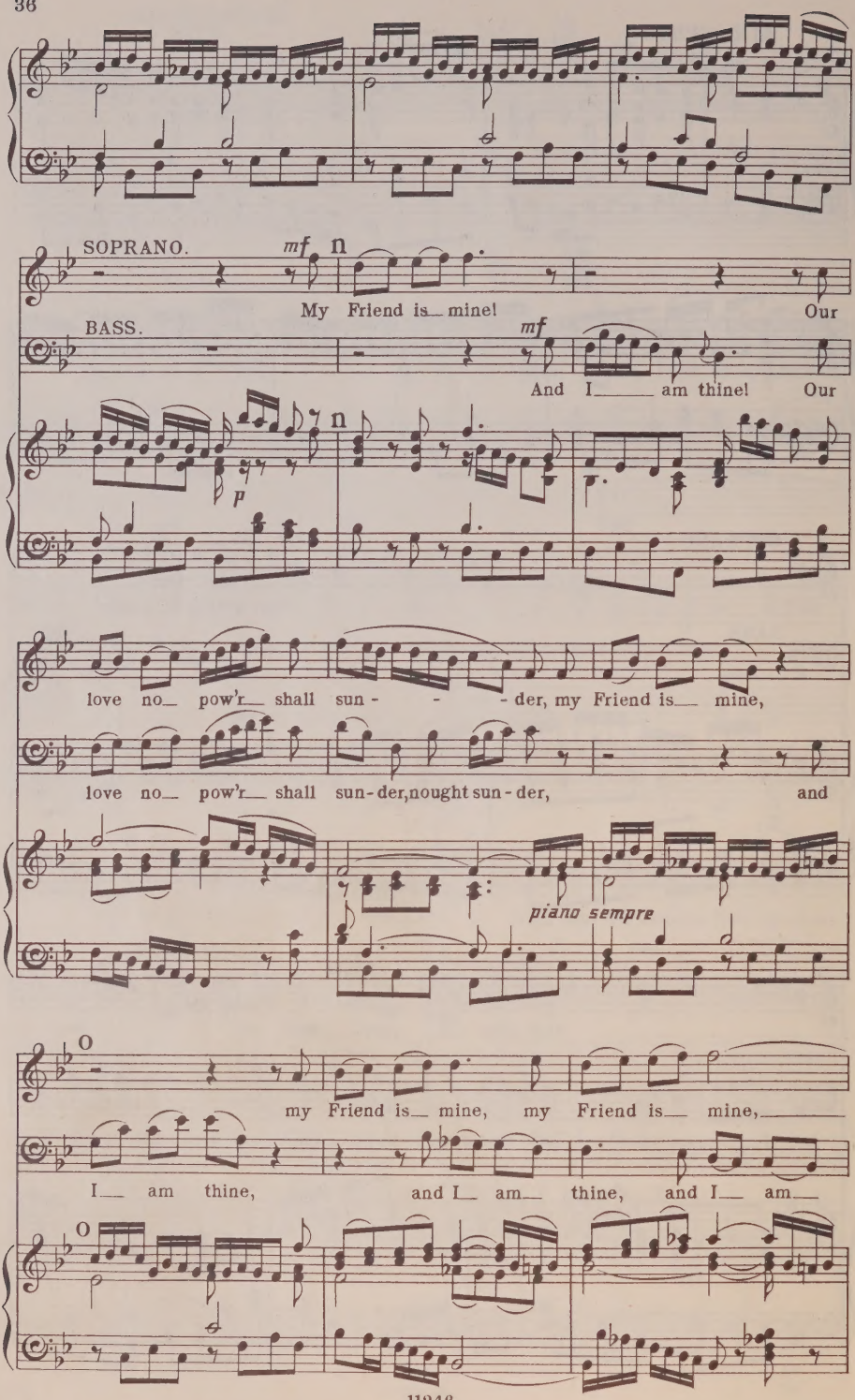

D
In His might her Lord ap -
tr
p
pp
E
- pear - - - eth,
His word of grace and
tr
F
truth she hear - - eth,
The day - star
ri - seth in her heart.
f

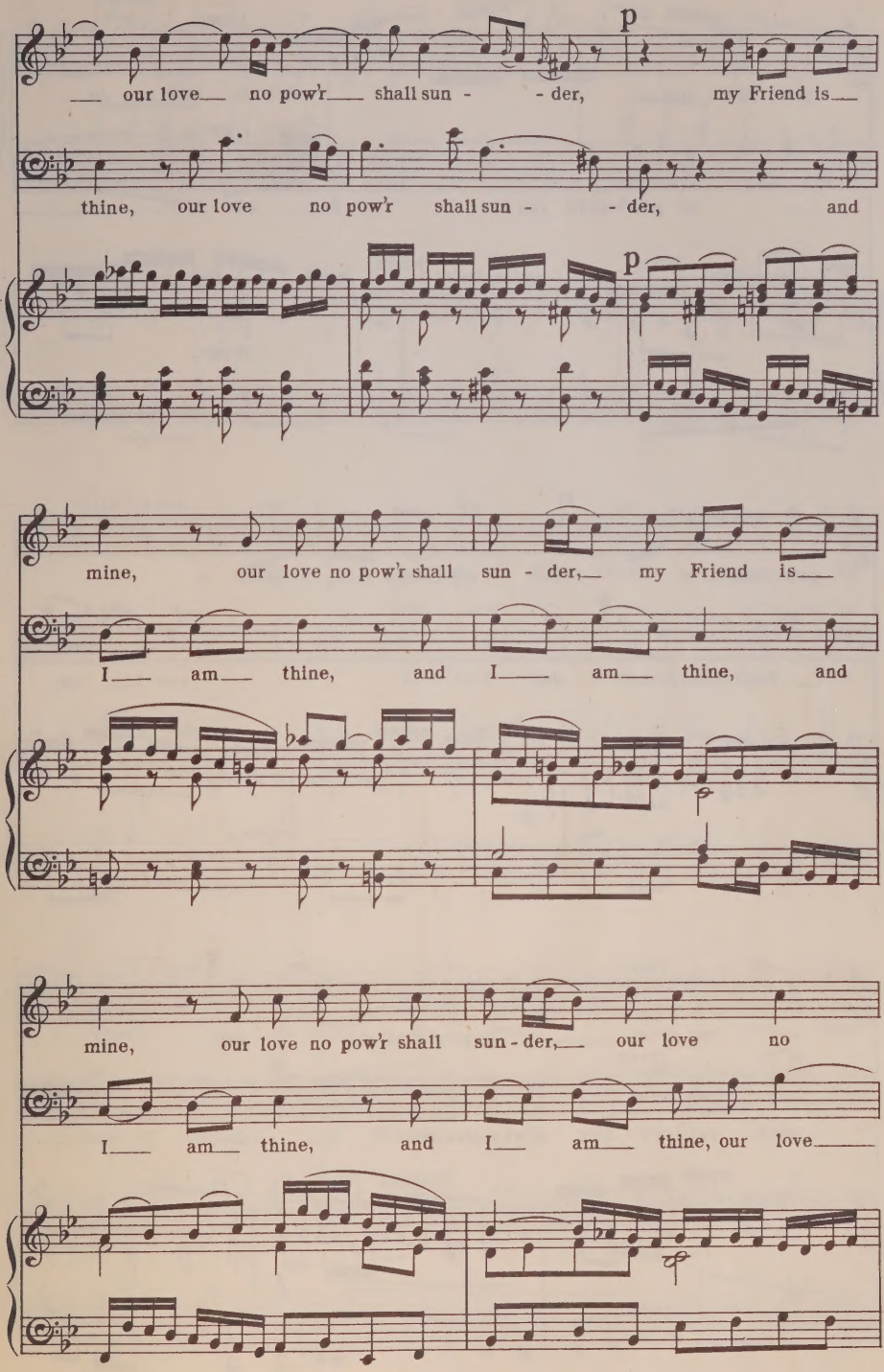

G
tr
tr
tr
p
H
come, in splen- dour bright,
Lord Je - su,
I
Light of Light!
Ho - si - an - - -
mf
p
- na!
cresc.

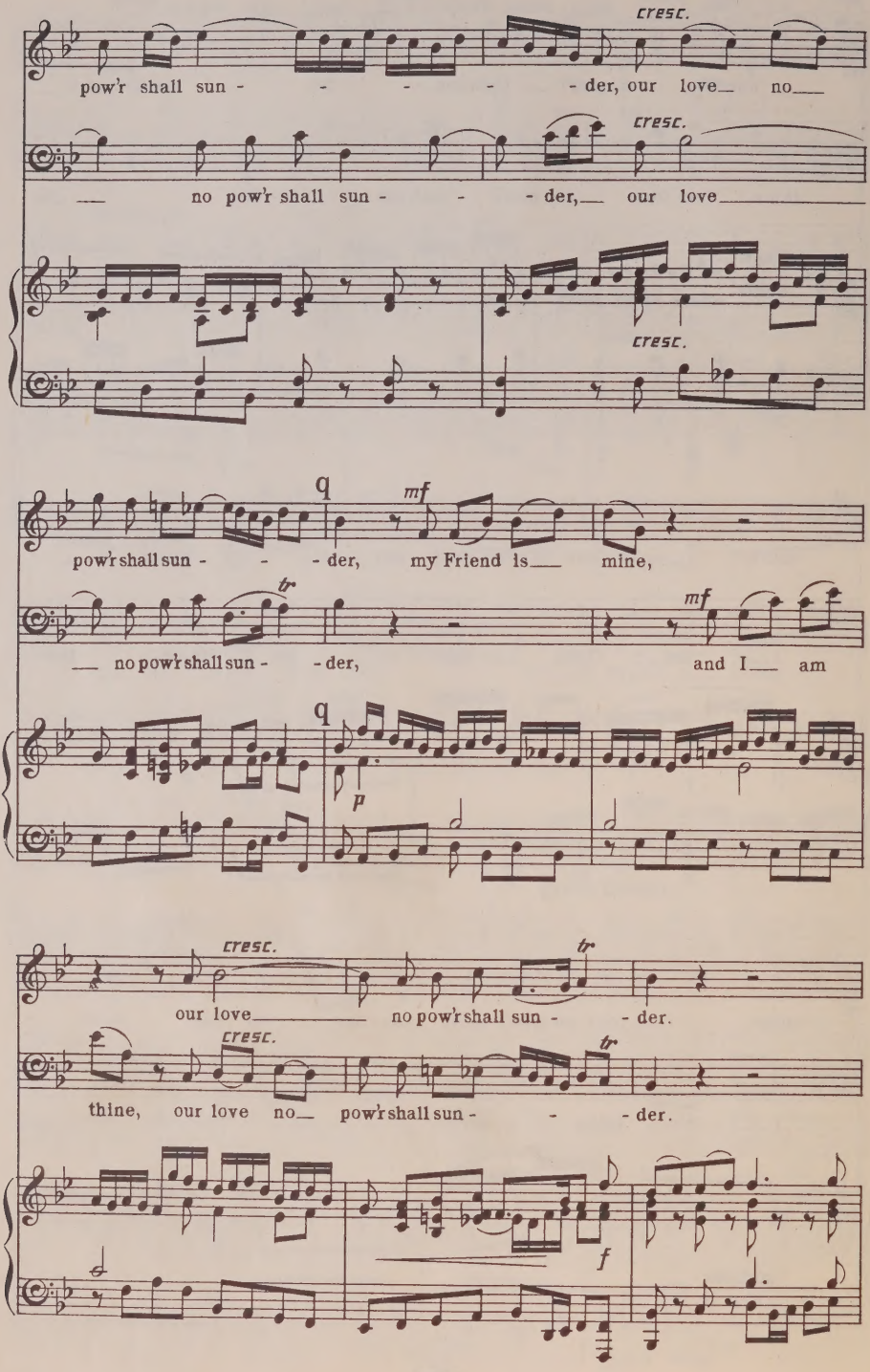

f
K
We fol - low Thee,
tr
mf
Thy joy to see,
f
L
Where e - ver - last - ing bliss shall be.
tr
mf
cresc.
tr
f

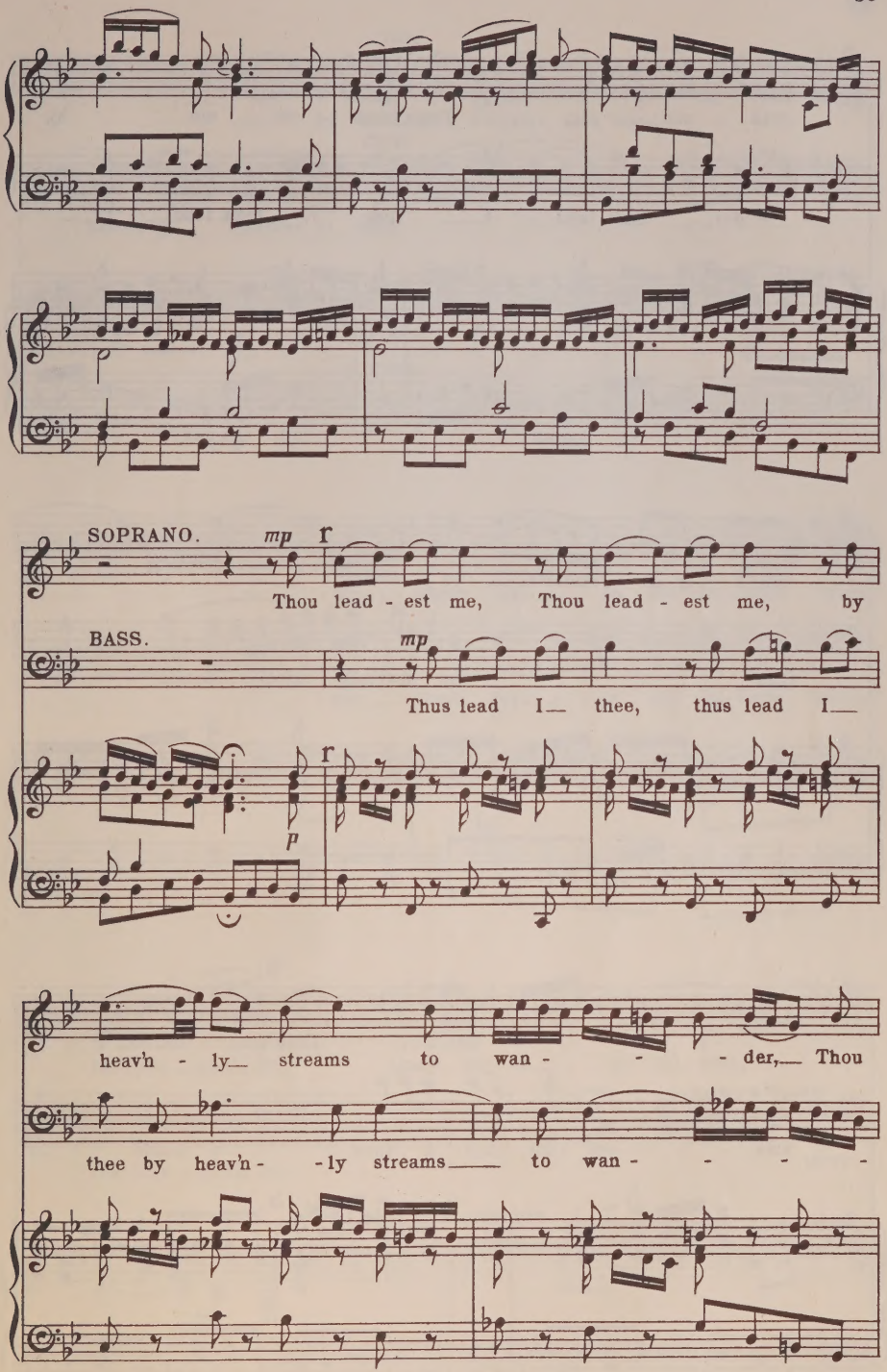

RECITATIVE.
BASS.
Come, enter in with me, O thou my chosen bride: Our faithful vows shall in e-
Vl.
p
-ter-ni-ty a-bide. For thus up-on my heart, and on my arm e'en
as a seal I set thee, in thine af-flic- -tion ne'er for-get thee. Be-
-hold, beloved, weep no more, for grief or fears that did distress thee, up-on my
left hand shalt thou rest, and with my right will I em-brace thee.

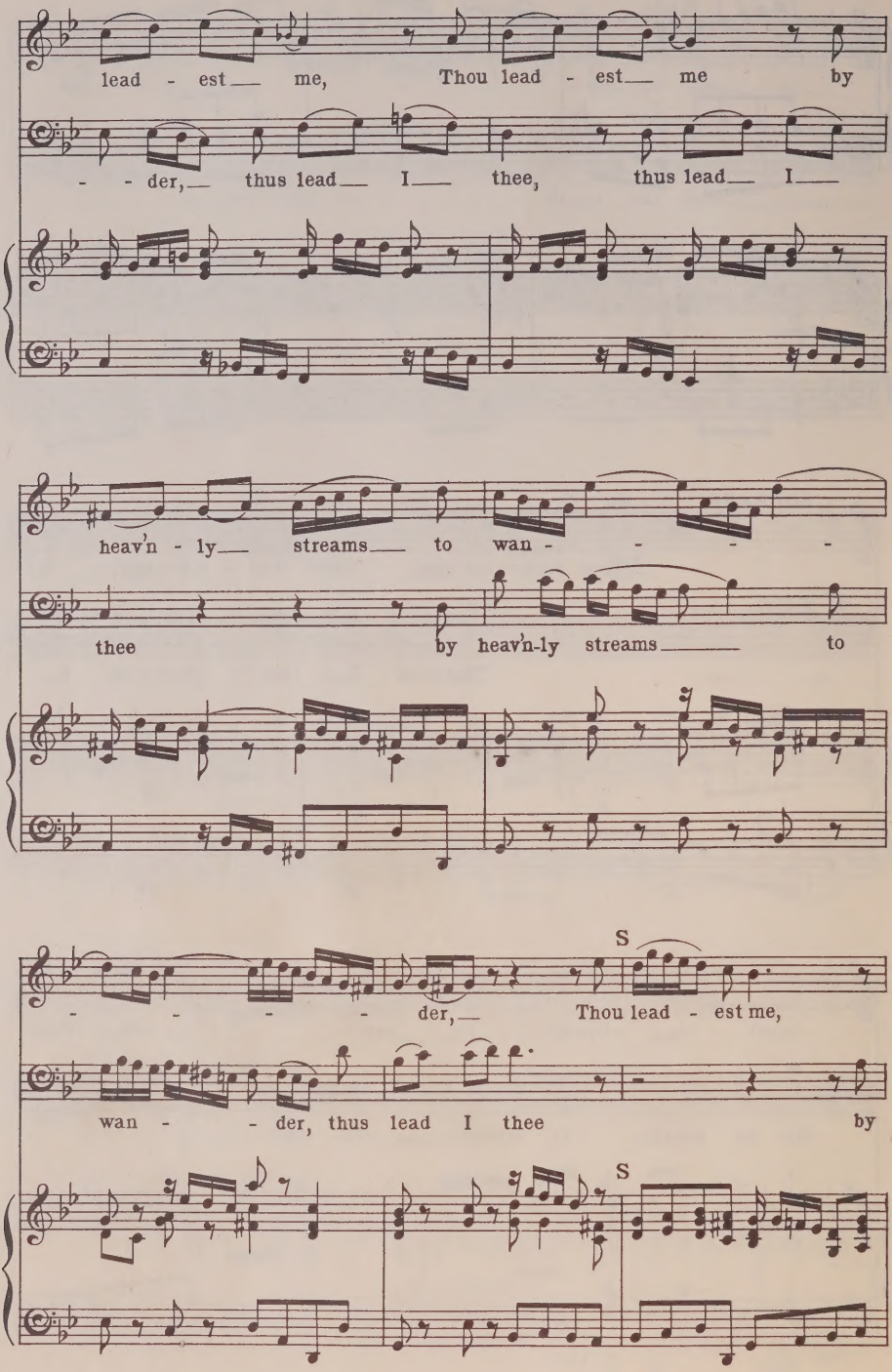

AIR. (DUET.)
Ob.
f
SOPRANO.
mf
m
My Friend is mine!
BASS.
mf
And
m
p
Our love no pow'r shall sun - - - der.
I am thine! Our love no pow'r shall sun-der, nought sun - der.
f

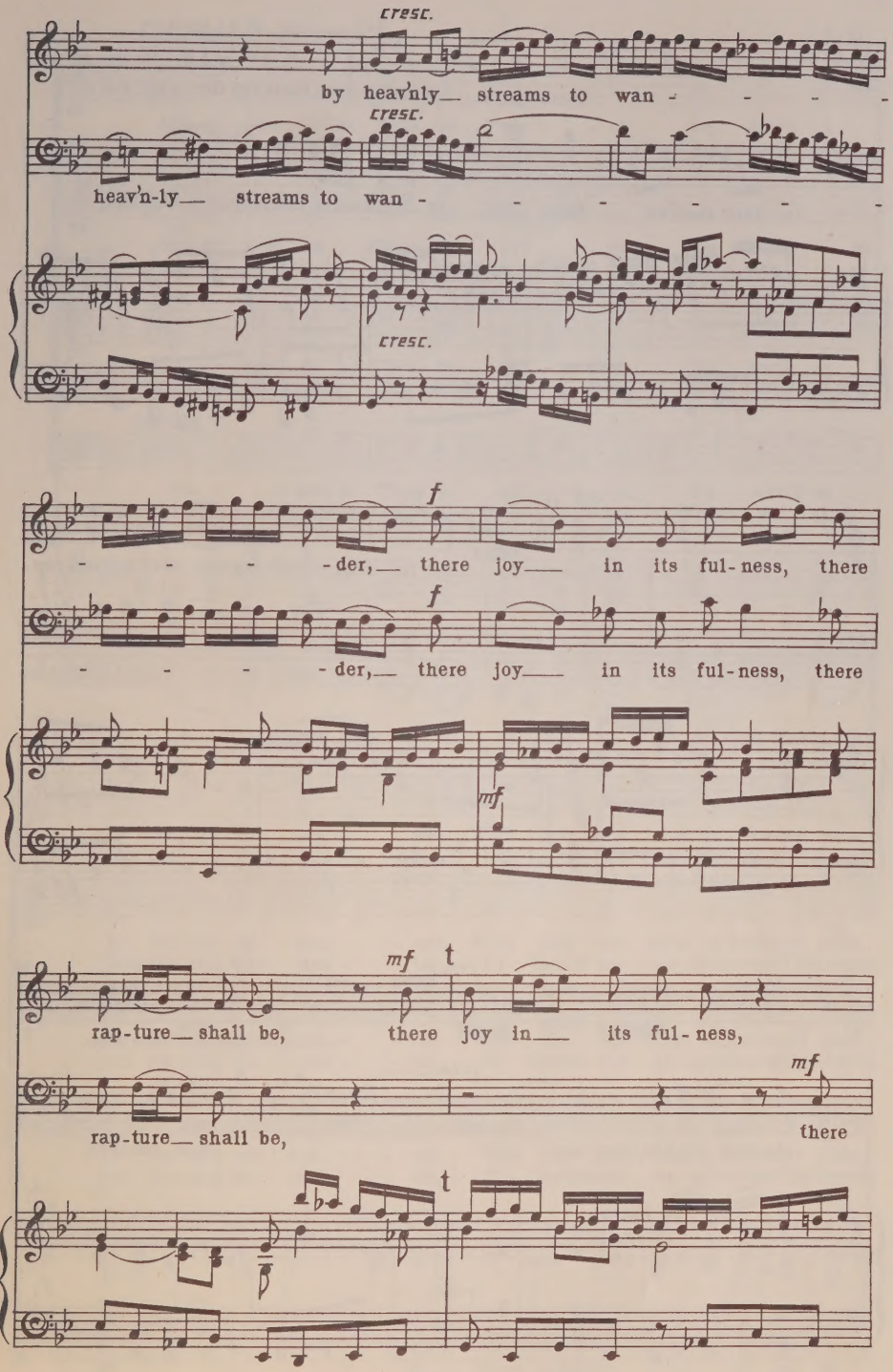

SOPRANO.
mf
My Friend is mine! Our
BASS.
mf
And I am thine! Our
p
love no pow'r shall sun - - der, my Friend is mine,
love no pow'r shall sun-der, nought sun-der, and
piano sempre
my Friend is mine, my Friend is mine,
I am thine, and I am thine, and I am

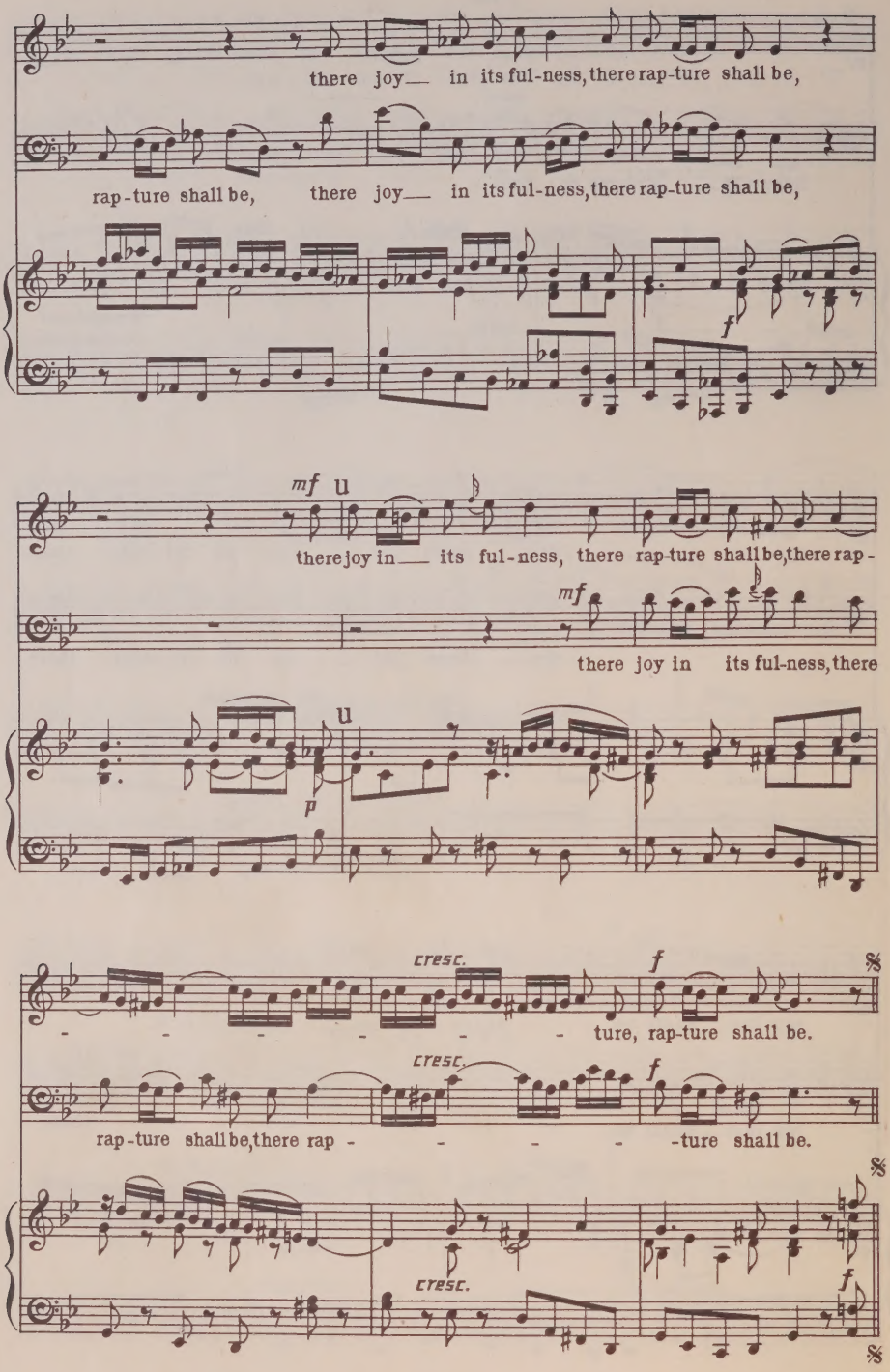

p
our love no pow'r shall sun - der, my Friend is
thine, our love no pow'r shall sun - der, and
p
mine, our love no pow'r shall sun - der, my Friend is
I am thine, and I am thine, and
mine, our love no pow'r shall sun - der, our love no
I am thine, and I am thine, our love


cresc.
pow'r shall sun - - - - - der, our love no
cresc.
no pow'r shall sun - - - der, our love
cresc.
mf
pow'r shall sun - - - der, my Friend is mine,
tr
no pow'r shall sun - - der,
mf
and I am
p
cresc.
tr
our love no pow'r shall sun - - der.
cresc.
tr
thine, our love no pow'r shall sun - - - der.
f


SOPRANO.
mp
Thou lead - est me, Thou lead - est me, by
BASS.
mp
Thus lead I thee, thus lead I
p
heav'n - ly streams to wan - - - der, Thou
thee by heav'n - - ly streams to wan - - - -

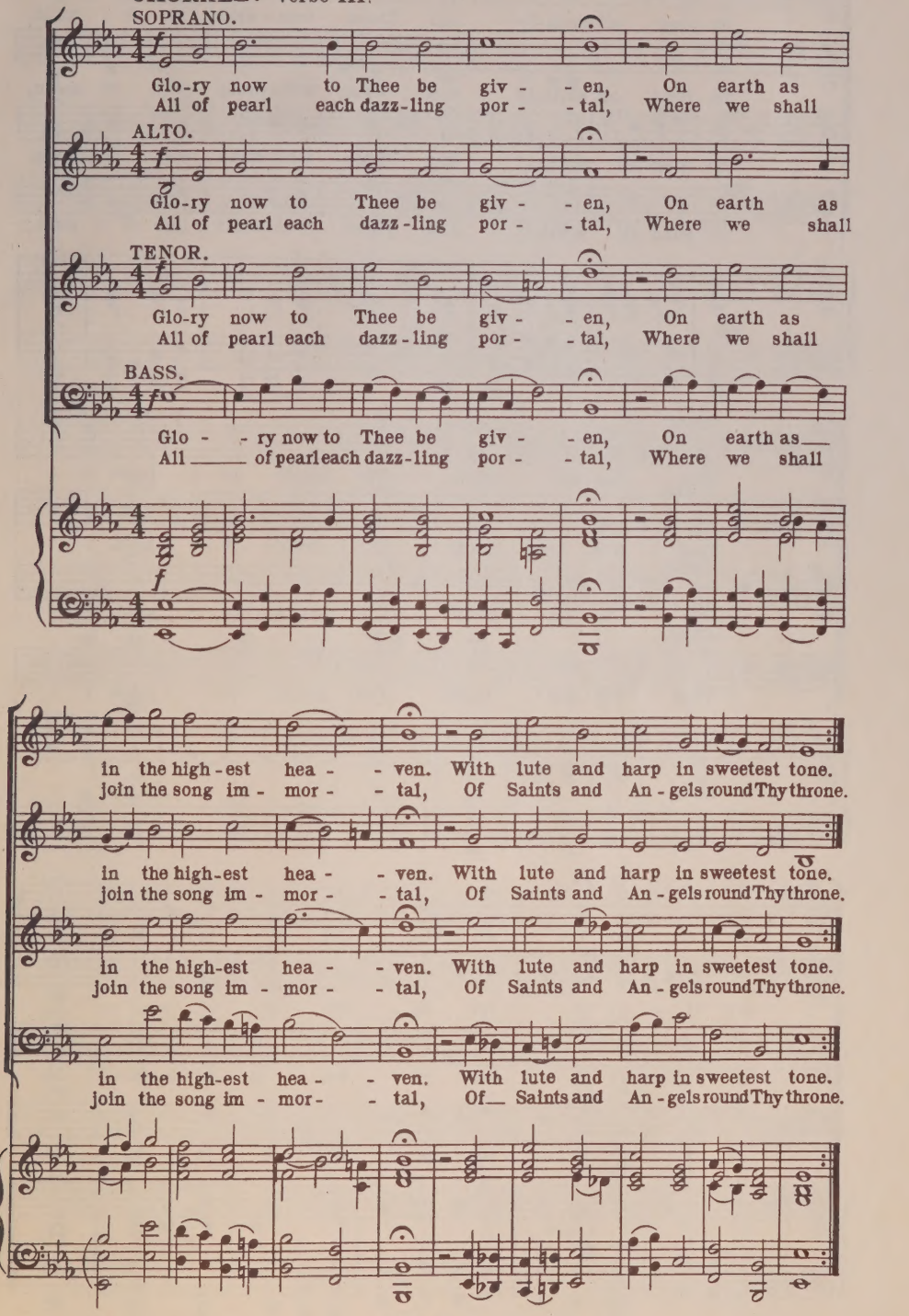

lead - est me, Thou lead - est me by
- - der, thus lead I thee, thus lead I
heav'n - ly streams to wan - - - -
thee by heav'n-ly streams to
S
- - - - der, Thou lead - est me,
wan - - der, thus lead I thee by
S

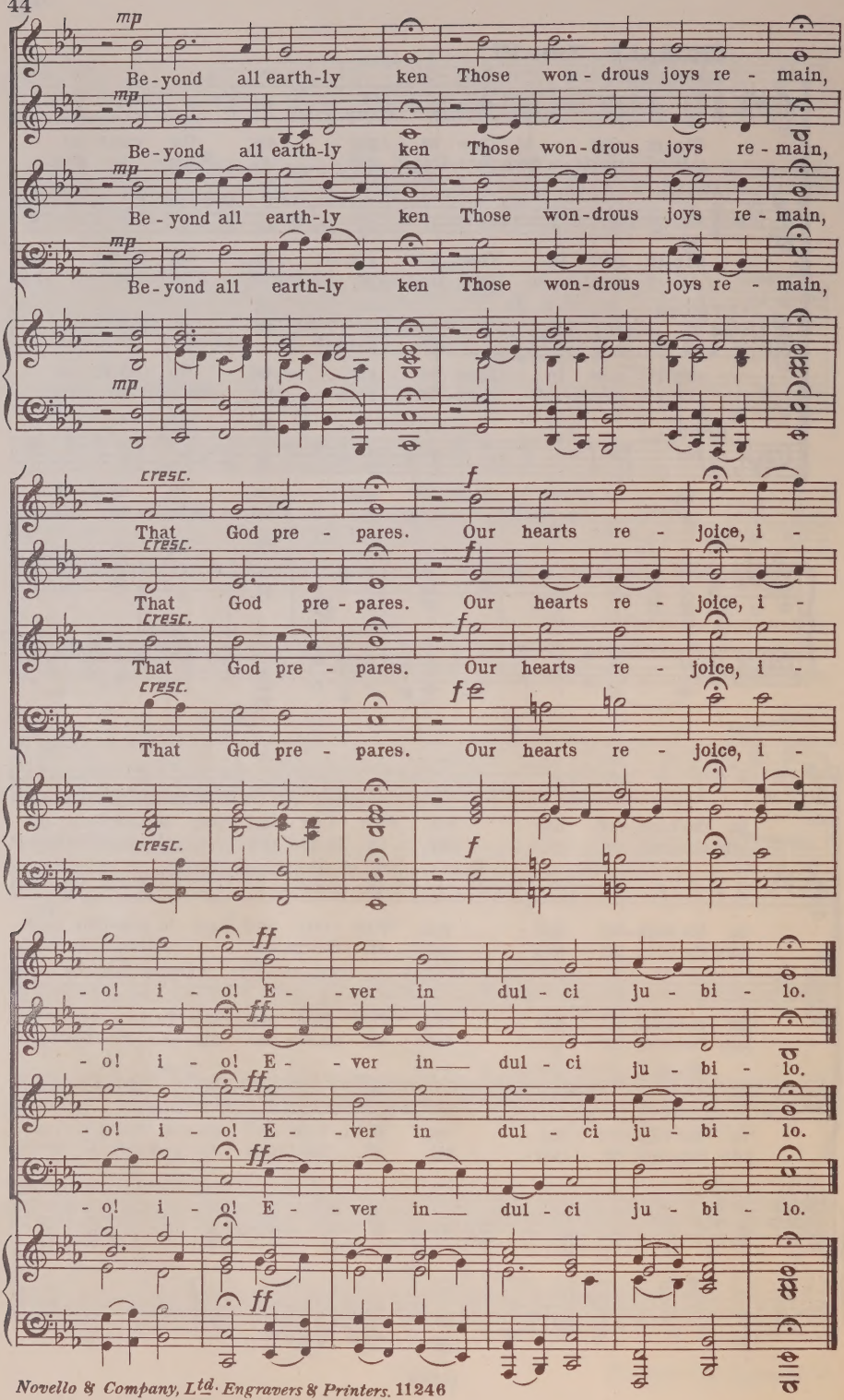

cresc.
by heav'nly streams to wan - - - -
cresc.
heav'n-ly streams to wan - - - - - -
cresc.
f
- - - - der, there joy in its ful-ness, there
f
- - - - der, there joy in its ful-ness, there
mf
mf t
rap-ture shall be, there joy in its ful-ness,
mf
rap-ture shall be, there
t



Da Capo dal Segno al 𝄐

CHORALE. Verse III.





Novello & Company, Ltd. Engravers & Printers. 11246

LENT AND EASTER

"For us men"

by I. BURNELL 6s 0d

For Mezzo-Soprano, Tenor and Bass Soli, Chorus and Organ

This work is of about the same standard of difficulty as Stainer's "Crucifixion" and is simple and direct in expression. There is only one Mezzo-Soprano solo, and this may be sung by a group of boys. The other solo voices are the Narrator (Tenor) and Jesus (Bass).

"The Passion of Christ"

by PERCY E. FLETCHER

For Soprano, Tenor, Bass (or Alto) Soli, Chorus and Orchestra 7s 6d

This work is a meditation rather than a narrative. Two well-known hymns for congregation and choir are included. It is also scored for small orchestra with a special organ part for use with both complete and incomplete combinations. 50 minutes

"Lenten Cantata"

by HANDEL 4s 6d

For Soprano, Tenor and Bass Soli and Chorus

The Passion Music from "The Messiah" and "The Passion of Christ." A selection of both works, planned with the object of providing a short complete cantata on the subject of the Passion. 35 minutes

"The Passion"

by HANDEL 4s 6d

For Soprano, Alto, Tenor and Bass Soli, Chorus and Orchestra

This is an abridged version comprising about a fourth of the original work, preference having been given to the lyrical numbers. The selection has been made with a view to its use in Church services.

30 minutes

"Sacrifice Triumphant"

by BASIL HARWOOD 6s 0d

Soprano, Tenor and Bass Soli, Chorus and Organ

A cantata for Lent or Holy Week, for solo voices, chorus and reader. Effective use is made of plainsong melodies and hymns from various sources.

"The Passion"

by HAYDN 9s 6d

For Soprano, Alto, Tenor and Bass Soli, Chorus and Orchestra

The original orchestral form of this work was written for a service at which the Seven Words from the Cross formed the texts of short addresses followed by interludes of music. Haydn subsequently converted it into a vocal work. 50 minutes

"Ode on the Resurrection"

by BRUCE MONTGOMERY

Chorus only 4s 6d

A setting for chorus and orchestra of words by William Dunbar, a Scottish poet contemporary with Chaucer. 13 minutes

NOVELLO